

**FIRST
PHOTOS**

CLOSE ENCOUNTERS OF THE THIRD KIND

**PAGE
18**

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FAMOUS

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#141



GODZILLA Page 8
SINBAD Page 54

**EXCLUSIVE PHOTOS
CLOSE ENCOUNTERS
THE ALIEN**

STAR WARRIOR MEETS TOM SAWYER



WE LIE: That isn't really Tom Sawyer in the clutches of DARTH VADER but it is an All-American Boy, Filmonster Fan LARRY BROOKS, who's been reading FAMOUS MONSTERS ever since he was knee-high to a Godzilla-hopper. But it's no lie when we assure you that you'll get as high as King Kong atop the Empire State when you concentrate on the Exciting Features in this Great Issue. From Alien Encounters to Japanese Giants we've got it all together in a Hot Package for the Winter Weather. Caution: Handle this number with asbestos gloves 'cuz we've done asbestos we can to give you a magazine that's a really hot one. Don't say we didn't warn you!

SPEAKING OF
MONSTERS

SANTA CLAWS'



SURPRISES

IF THE ACKENSTEIN MONSTER is, Frankly, the Fattest Faced Frank you've ever seen, well, let's face it, 'Tis the Season to be Jowl-y!

And you jolly well better enjoy this Christmas Issue of FM or Kris Kringle Karloff will be cross with you!

Look what we've socked in your sox for you: **CLOSE ENCOUNTERS OF THE THIRD KIND**...The Return of the Graveyard Examiner...Sinbad & Aladdin & Animation...Rare Treats Deluxe...a Gala Godzilla Goodie....and, to top your Xmas Tree with a Shining Star, a **STAR WARS** Treat. Plus Surprises. Yule Love This Issue...or I'm not standing by a Fear Tree!

NEXT ISSUE! GIGANTIC 20th ANNIVERSARY TREAT!

FORREST
ACKERMAN

TWO FANTA SANTAS

...one with a son

CHIMNEY CRICKETS, it's Santa Boris! Karloff as St. Nick? Well, the King had the Knack of being both Endearing & enfearing.

And—ring out dem Bela's, if it isn't the Vampire Master Himself, Lugosi! The tot on Lugosi's lap doesn't look too sure whether he fancies this Transylvanian Santa or not... but he should: it's his Dad!

It was always a Holiday for us Horror Fans when Karloff or Lugosi were in makeup—and here they made up for all their Bad Deeds by making up as Father Christmas.

A new wrinkle in Hollyweird: Karloff & Lugosi as the Kris Kringle Kids! Proving that old adage "A beard in the hand is worth two in the bush."

Your Editor ought to know: after packing all the presents possible into this Xmas Issue, he's—bushed!



OUR COVER:
An amazing scene
from the abso-
lutely fantastic
new film, **CLOSE
ENCOUNTERS OF
THE THIRD KIND**,
featured on Page
18 of this issue.



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FAMOUS MONSTERS

Incorporating **MONSTER WORLD**

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MARCH 1978**

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ATTENTION, DON GLUT

Dear Mr. Glut,
I just finished reading your article on the late Dale Van Sickel in #136 and felt compelled to write and say that it was one of the best things I saw in FM in years. I just thought I'd write and mention that a few "fantastic" appearances were omitted: he was Gregory in **BRUCE GENTRY—DARE-DEVIL OF THE SKIES** (Col. serial, 1949); Martin in **KING OF THE ROCKET MEN** (Rep. serial, 1949); "he, Dave Sharpe & Fred Graham were looters in **THE WAR OF THE WORLDS** (1953); **ABBOTT & COSTELLO GO TO MARS** (1953); a stuntman in **IT'S A MAD MAD MAD MAD WORLD** (1963); and **Tracer #1 in CYBORG 2087** (1966). I once half-heartedly started a list of his films, which didn't get very far but I can now assure you that I'm re-beginning it immediately. Keep up the great work.

TOM WEAVER
Tarrytown, NY

WANTED! More Readers Like



BEAUTIFUL MARY-ELLEN RABDGLIATTI

The deceased's names are "Godzilla" & "Sinbad". One a prehistoric monster, the other a fantastic sailor. I recommend a special memorial issue dedicated to the two. I have just seen their latest exploits in **GODZILLA VS. THE COSMIC (BIONIC) MONSTER AND SINBAD & THE EYE OF THE TIGER**.

First, **GODZILLA**. We are all gathered here today to pay our last respects to "Godzilla, EX-King of the Monsters". He has finally gone to monster Valhalla. His final hours on Earth were pure hell. After meeting Gigantis, King Kong, Mothra, Gidrah & the Smog Monster (and surviving), he has finally met his match—me & you! Every laugh, every guffaw, every smirk & every wince, drove Godzilla farther & farther into the "Black Lagoon". In the beginning of his latest battle he appeared to be his old, mean self. He destroyed half of Tokyo, just like the "good old days". Alas & lachrymose, this was not to be. It turned out to be the Cosmic (Bionic) monster in disguise. What an irritating revelation! To all us Godzilla-fans, we will always remember him crumbling a building on Raymond Burr.

Sinbad's demise was more tense but he finally succumbed. Actually, he is reported missing and presumed lost! After confronting the same monsters that he encountered in "7th" & "Golden", give or take an eye or 2 or 3, he fled.

Poor Sinbad & poor Godzilla! After 20 years, they have become the laughing stock of Metropolis, Transylvania & Hackensack, New Jersey!!!

SID BASSUK
(No Address)

Readers, do you agree?

THIS ISSUE DEDICATED TO



SALVADOR SAINZ OF SPAIN

A Great New Fan, a Great New Find. Our fanish Spanish friend is a fiend for filmmonster films and, as such, has already sent us much in the way of posters, press-books & such. Future issues of FM will benefit by his enthusiasm. Gracias, Señor! —Forry Ackertombre

TRINIDAD TALKS:

I am a reader of your magazine in the Caribbean. I really think your magazine is fantastic. The first issue I purchased convinced me of the quality of **FAMOUS MONSTERS**. Never had I seen better articles.

I just finished reading #135 (we don't get them in Trinidad until 2 months after they go on sale in the States.) I hope you continue printing puzzles since I love puzzles as well as horror.

Since I began reading FM my favorite articles have been "Gimmix" (#120), "The Return of St. Peter" (#117-118), "Lugosi's Seldom Seen Films" (#131), "Dracula Without the Crepe" (#133) & "The Black Cat" (#134-135).

After reading that letter from Walter Busse from South Africa in issue 127, I realize how fortunate we are in Trinidad. Altho we only get to see a small fraction of the horror movies released in the USA, we get most of the really popular ones. I like articles that not only

tell about the movie but also about the making, like difficulties experienced, making of the models & machinery etc.

I have only one criticism: I agree with Al Astrella who said that the puns under your pictures & in the articles are childish. However, I disagree that you should stop printing stories like "Godzilla" etc.

JAMES GRAHAM
108 Park Lane
Gopaul Lands
Marabella, Trinidad W.I.

WANTED! More Readers Like



DAVID BERRY

STARS & SINBAD

I'm really glad Prof. Gruebeard woke up, I missed him. The cover of #139 was great. I hope you continue to use real pictures instead of drawings. Now for the insides. The werewolf section was good and, of course, Star Swarm Part 2 was great. I've seen STAR WARS four times and hope to see it a hundred times in the next few years. It is the greatest movie ever made.

In **SINBAD & THE EYE OF THE TIGER** the troglodyte was fantastic. The tiger was more of a bobcat but it was still beautiful. I loved the part when the tiger was killed and it shook all over. I wish I knew how the Master Animator did it.

MIKE ROBINS
O'Fallon, Mo.

WANTED! More Little Devils Like



CAROL HAKALA

GODZILLA BAO, SIN BAO, SEZ SIO

You probably won't print this letter because I'm 30 years old instead of 10 or 11 but I must write it anyway.

This is a rather sad letter because I have finally seen 2 of my all-time favorites "die" right before my hairy eyes.

JAM SESSION WITH JIM

I just want to comment on the last 3 issues, beginning with #137. First off, I love all 3 covers. Especially the one with Darth Vader putting his footprints in cement at Grauman's Chinese. But, back to #137. Even if the article about STAR WARS was an added bonus, I still liked the rest of the book. I'm really more of a science fiction buff than a horror fan so I was extremely interested in your article about the 1929 silent version of THE MYSTERIOUS ISLAND. I was shocked to learn that those lovely clear fotos in the article were made in 1929! It really doesn't seem possible. Of course, the STAR WARS article topped things off nicely.

Ronald Waite's article about early science fiction & horror on TV was most interesting and a good way to begin #138. Oddly enough, I do recall seeing scenes from Bert Gordon's TAKE ME TO YOUR LEADER on TV once, some sort of promo commercial. Of course, I never did see the series. Now I know why. I also enjoyed the foto feature about FANTASTIC VOYAGE. I was saddened to learn of Stephen Boyd's death so soon after starring in that film. I assumed he had merely dropped out of sight after it was made. Of course, I was only about 6 years old at that time, anyhow.

I haven't finished reading the first part of the STAR SWARM article but so far it seems pretty good. I was also amazed at the sophistication of the makeup used in THE ISLAND OF LOST SOULS, as well as John Chamber's efforts in the recent remake. I was amazed to learn that Bela Lugosi played the part Richard Basehart has in the new version—the Sayer of the Law.

The werewolf article in #139 held another surprise for me—Bradford Dillman as a werewolf in MOON OF THE WOLF.

I really loved the Invaders from Outer Space article, especially since it included a print of the only known surviving foto of a George Pal Martian from WAR OF THE WORLDS. By the way, Gort in that publicity still from THE DAY THE EARTH STOOD STILL is holding that odd piece of equipment shot from Klaatu's hand near the beginning of the film, and he is holding it UPSIDE DOWN! Check the film, you'll see I'm right.

JAMES E. FULKERSON
(No Address)

AN OCCIDENTAL EXPERIENCE WITH DORAKYURA

I was kind of excited when I heard that THE SATANIC RITES OF DRACULA was going to be released in the US. I was thinking how great it would be to go back to the States and see the film. Then a couple of weeks ago I turned on the TV to a Japanese station and guess what was on! THE SATANIC RITES OF DRACULA! The film was great as usual and Lee & Cushing shined (as usual). Unfortunately the whole affair was dubbed. (Ever hear Chris Lee or Peter Cushing speaking Japanese?).

KEN LAMPLUGH
Okinawa, Japan

WANTED! More Bitters Like



MARY WAGNON

CYNTHIA WARS VS. GEO. KRIS & VERNE!

I was overjoyed to see FM #139 on the magazine shelf here at Ball State U's bookstore, so overjoyed that I nearly knocked over 2 people to grab it, just in case it was a mirage.

I must say, tho, that after reading Star Swarms Part 2, I was almost sorry that I had bought it.

I was very tolerant of the person in Part 1 who compared Carrie Fisher to a toad and I realize that not everyone is as taken with the movie as I am (I'll oil Three-pio's joints anytime).

But George Takei (who "rhymes with okay"), Kris Neville (and his types I & II) and even Verne Langdon (whom I was fortunate enough to see, in Walt Daugherty's words, "take something as great as the Frankenstein Monster and make it look like James Warren") made my blood boil!

Relevance! Plagiarism! Boring! No hero! "The mechanical man walked with jerky motions"! Try wearing 50 pounds of aluminum, steel & rubber and moving like Fred Astaire. How's a "mechanical man" supposed to walk? Oy! Oy! Oy!!

What is wrong with a movie that is just plain, ordinary, thank-God for fun? Why can't they look at it and say "George Lucas" instead of "L. Frank Baum" "Star Wars" instead of "Oz"? I

don't recall Dorothy blasting the witch with her blaster or Artoo whistling "If I were King of the Forest!"

And as for Mark easily following Obi-Wan "on some damn fool crusade", well, what about King Arthur & Merlin or Jonathan Harker & Dr. Van Helsing or David Balfour & Alan Stewart in "Kidnapped" or a million other stories? Were they merely "hippies" & "Moonies"? Or even "trekkies"?

I am glad to finally get my opinion down on paper exactly as I feel it. Some'll probably say it's pretty silly for a college student to get so worked up over something so unimportant. But I have never believed that imagination is unimportant. And, if STAR WARS has any kind of message, it's "Imagination".

CYNTHIA FLUHARTY
Muncie, Ind.

PS Deborah Folen is fantastic! Let's have more from her.

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GODZILLA VS. ALL COMERS

by taryn arlington

HELL...uh.
That's what Godzilla created.
In the beginning.

'Twas in 1955, the year of the release of the original **GODZILLA**, with Raymond Burr as an American reporter doing a news story on the King of the Monsters, the audiences were witness to the biggest thing since creation: **GODZILLA**, giant among giants, monster of all monsters!

The Japanese picture, which was made by the famous Toho Film Co. in Tokyo, swept the country like a broom from Brobdingnag (look it up in the dictionary and learn something interesting!). It was so successful in its first release that it spawned an entire series of Godzilla sequels & spinoffs that continue making waves in Tokyo bay to this day!

The Toho Co. knew a good thing and immediately got a toe-hold on the local monster market by rushing into production with **RODAN**, which is probably the best of all the Japanese monster epics, while preparing a sequel to **GODZILLA**.

RODAN was a giant pteranodon, a prehistoric flying reptile that, like Godzilla, was brought to life thru man's tampering with atomic weapons & underground A-bomb tests.

RODAN sported special effects which topped those of **GODZILLA** and was made in color (the first **GODZILLA** was black-&-white). Rodan hibernated for nearly a decade, not to be resurrected until 1965 in Toho's **GHIDRAH, THE THREE-HEADED MONSTER**.

the fiery fiend

In the meantime Toho went ahead with **GODZILLA'S REVENGE**, which was released in U.S. Japanese circuits as **GODZILLA RAIDS AGAIN**, and 1b (**THE TIME TRAVELERS**) Melchior worked on American footage material

for a version to be known as **THE VOLCANO MONSTERS**, where Godzilla was to turn up in the Hawaiian Islands, heading for California, to be known as **THE VOLCANO MONSTERS**, but this project was abandoned. **GIGANTIS THE FIRE MONSTER** was the eventual product. (Interestingly, a picture called **GODZILLA'S REVENGE** was eventually made in 1969.)

GIGANTIS, released here in 1959 by Warner Bros., was none other than Godzilla under a different name. The reason behind the name change remains obscure; perhaps Warner Bros. thought it necessary since Godzilla was originally killed in the first picture. At any rate, it was the same monster—and nearly the same storyline as before. But herein appeared Godzilla's first adversary (disregarding humanity). GI-





Battle of Titans! The Earth Shakes, the Skies Sizzle, as the Triple Threat Dragon tangles with the Undefeated Champion in MONSTER ZERO.



"Tadzilla" (Minya) about to do a good deed with the approval of his Ole Dad in SON OF GODZILLA.

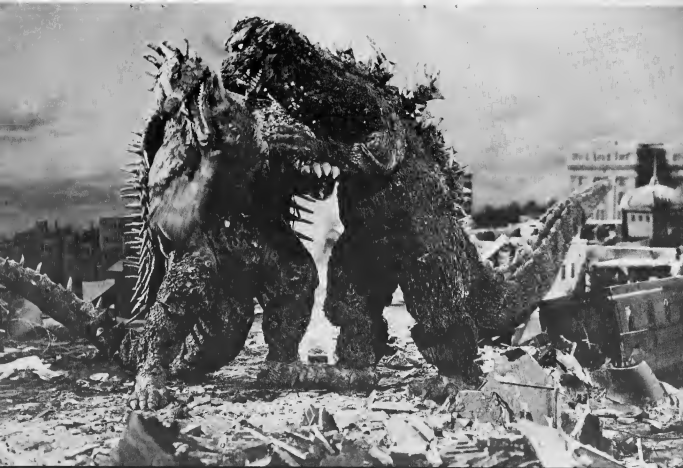
GANTIS, THE FIRE MONSTER brought Godzilla together with another titanic fire-breathing monster: Angorus & Godzilla fought to the death and both were supposedly liquidated at the film's finale.

Godzilla then went into semi-retirement for awhile since Toho was busy creating a new monster to add to their growing pantheon of oversized ogres. In 1961, **MOTHR**A buzzed across cinema screams--er, screens--a giant moth (naturally enough) on the rampage. Mothra, however, was not to be considered a downright meanie; she was only trying to rescue 2 female midgets who were captured on her island and removed to Tokyo for show business purposes. And, like all the others, she was to return time & time again to battle Godzilla & The Fang Gang!


kicking the kong around

The following year Toho decided to try their hand at bringing the mighty King Kong back from the dead to do battle with Godzilla in (what else?) **KING KONG VERSUS GODZILLA**. This Japanese Kong left much to be desired and most fantasy film fans were understandably outraged. Toho's Kong, however, has been seen in at least 2 other pictures, **KING KONG ESCAPES** and **KING KONG VS. MECHA-KONG**.

The novel thing about **KING KONG VS. GODZILLA** was the fact that the film had 2



☐ "I told you not to mess around with me!" Godzilla tells GIGANTIS, THE FIRE MONSTER. "Now who's gonno clean up this mess?"



different endings; Americans saw Kong win the big battle with Godzilla, while our Japanese friends saw Godzilla emerge the victor. In both cases, however, the audience lost.

the wing thing

Next came **GODZILLA VS. THE THING** (1964), the title of which was most likely an American International invention. This tactic may have led some to believe Godzilla was to meet James Arness (as **THE THING FROM ANOTHER WORLD**)—which is of course as silly an idea as having Godzilla battle a mechanical look-alike robot! (Oh, I forgot; Toho already did that, in **GODZILLA VS. MECHA-GODZILLA**!) As it turned out, Mothra was “the thing”. The film itself was one of Toho’s better offerings, with marvelous sets & effects filmed in color & cinemascope. (By the way, Mothra died in this picture, tho 2 “children” were born from her giant egg, both of whom then proceeded to beat the heck out of Godzilla.)

new nipponese nightmare

Came 1965 and the birth of another Oriental Ogre: **GHIDRAH, THE THREE-HEADED MONSTER**. GHIDRAH was rich in special effects & excitement but it was a turning point in

Godzilla’s history. For the first time Godzilla became *friendly* toward humanity, banding together with the new Mothra and Rodan (who hadn’t made a picture since his original in 1957) to fight off the outer-space born (and incredibly unfriendly) Ghidrah. It’s interesting to note that Toho was doing the same thing here that Universal Pictures did back in the 1940s—that is, making one monster picture do for the appearances of several monsters; for instance, Frankenstein’s monster, the Wolf Man, Count Dracula & a hunchback appeared in Universal’s **HOUSE OF FRANKENSTEIN** and its sequel **HOUSE OF DRACULA**; **GHIDRAH, THE THREE-HEADED MONSTER** featured the title monster, Godzilla, Rodan & Mothra Jr. And the Japanese monster movies were never the same after This!

the oceanic ogre

GODZILLA VS. THE SEA MONSTER was the title of Toho’s next in the series; the title tells all. Ebirah, the Sea Monster, was a giant lobster which thwarted the plans of Japanese crooks while Godzilla thwarted Ebirah’s plans for sea domination! For some unapparent reason, Toho cut corners on this production, and

“Tod,” little lad, ain’t you too young to be blowing some rings? Don’t make Dad mad or he won’t let you go out and prey with the other kids in the neighborhood. (From **GODZILLA’S REVENGE**.)



Tokyo Meets Fahrenheit 451,000 as GODZILLA breathes bad breath and causes bedlam. Citizens of Japan weren't overly enthusiastic about Godzilla turning them into the Toast of the Town.



"Megalon, get thee gone!" sez Godzilla.

it shows. The storyline, the acting & dubbing, camerawork & even the special effects (Toho's forte) were all below par. Where had the excellence apparent in RODAN and GHIDRAH gone?

Fortunately the effects were again above average in the next epic from Toho, MONSTER ZERO. The late Nick Adams made a guest appearance in this, originally titled INVASION OF ASTRO-MONSTER. This unusual picture tells the story of a new planet which sails into our solar system and asks Earth for the loan of 2 monsters—Rodan & Godzilla—to destroy a monster which has been plaguing this outer space world. Their monster turns out to be Ghidrah—and the inhabitants of Planet X (as it is called) actually need Godzilla & Rodan to join forces with Ghidrah in order to wage a "monsterrific" war against the near-defenseless Earth. Part of the plot is borrowed from an earlier (1959) Toho film THE MYSTERIANS (which featured a giant robot) but the picture is fun anyway.

from the land of the rising son

1967 saw the release of SON OF GODZILLA. (I suppose it was inevitable!) By now the Japanese creature cast was basically being played for laughs. Godzilla's son (dubbed "Tadzilla" by Ejay the Terrible) was "adopted"—not born—so Godzilla can still be considered a "he". (Somehow it's rather disheartening to think of our old friend as a "she".) This time both Father & Son battle an island full of oversized praying mantises which—perhaps miraculously, considering Toho's persistence in bringing back the same monsters over & over—never again appeared in another Godzilla sequel.

kill all creatures

In the following year Toho's "free-for-all"—DESTROY ALL MONSTERS—hit the cinemas. An army of female aliens, the Kilaaks, wage war against our home planet. Controlling our (now friendly) monsters by a supersonic, extraterrestrial "force", the Kilaaks order Godzilla to attack New York, Rodan to destroy Moscow, Mothra to smash Peking and Manda to devastate London. DESTROY ALL MONSTERS may well be the best special effects show ever created by Toho (disregarding the original RODAN); a whole array of monsters dazzle & delight the viewer in this film, including a number of new ones! The old standbys Mothra, Rodan and, of course, Godzilla, are the real "stars" but Ghidrah puts in a special guest appearance too. Also included are Manda—a brand new, snake-like creature that never before appeared in any Toho film; a giant spider (also new); a giant Allosaurus (again, new); and "Tadzilla", Godzilla's son (actual name, Minya). Incredibly, Angurus, the monster that battled



GHIDRAH, THE THREE-HEADED MONSTER heads for a showdown with Godzilla.

Godzilla in Toho's 1959 production **GIGANTIS THE FIRE MONSTER** is back in **DESTROY ALL MONSTERS**, under the new, revised name of Anzilla (and sporting a few alterations in the costume), as is Barugon, a Toho monster that was seen only once before, in the 1965 picture **FRANKENSTEIN CONQUERS THE WORLD**.

DESTROY ALL MONSTERS is fun & colorful—one of the best of Toho's monster pictures... tho of course it can't be taken seriously.

GODZILLA'S REVENGE was a Toho cop-out for 1969. Most of the film is forgettable and most of the footage of the monsters is lifted from previous Godzilla movies.

the genius of eiji

During this time the special effects wizard at Toho, Eiji Tsuburaya, died. Eiji was the creator of Godzilla & many other Toho monsters—and it was he who was responsible for the sometimes glorious effects in these pictures. The Toho Co. suffered greatly at the loss of this talented man for the special effects in all the company's films since have been way below par; they have yet to find a suitable replacement for Tsuburaya.

Compare, for instance, the dazzling visuals of



Ebirah, the Giant Lobster, is about to become sea-food salad as Godzillo, egged on by Child of Mothra, gets into the swing of things.



There's one guy who fell for Megalon—but now Meg has to take on a menacing monster.



It's 4th of July when Mecha-Godzilla turns his metal fingers into Raman candles and Godzilla & Co. start thinking maybe they should be raamin' elsewhere.

DESTROY ALL MONSTERS with the "fx" in the followup to **GODZILLA'S REVENGE: GODZILLA VS. THE SMOG MONSTER**. Made in 1971, it is the first *real* Godzilla film made without Eiji Tsuburaya's technical help. (**GODZILLA'S REVENGE** was simply a rehash of old material.) The lack of Eiji's work is quite evident; no more do we see the leveling of the cyclopean Japanese cities which prevailed in the earlier pictures. Most of the battle sequences are played out against lonely, desolate country back-drops (thus enabling the company to scrimp on the building of large city sets for the monsters to stomp around in.) The few scenes of massive destruction of civilization we do see are either extremely badly handled & amateurishly executed or they are lifted from earlier pictures on which Eiji Tsuburaya worked. Such was the case with **GODZILLA VS. THE SMOG MONSTER**.

go-go-godzilla

GODZILLA VS. MEGALON is the most recently seen Toho production, released in 1976. Megalon is a new Japanese creation, devised especially for the picture (tho he's sure to return in a future film). Like **GODZILLA VS. THE SMOG MONSTER**, **GODZILLA VS. MEGALON** is skimpy on special effects, with the

scenes of city destruction spliced in from GHIDRAH, THE THREE-HEADED MONSTER. However, one brand new, noteworthy scene involves the demolition of a large dam, which looks like some of the old work of Tsuburaya.

Toho made 2 other Godzilla epics between the 2 last mentioned films: GODZILLA VS GIGAN, which has the 2 title monsters plus Ghidrah & Angoras (changed back again from Anzilla) and GODZILLA VS. MECHA-GODZILLA, again with Angoras and a revamped Barugon. (For the record, the monster Gigan of GODZILLA VS. GIGAN also appears in GODZILLA VS. MEGALON—but this is getting confusing!) When these two Toho-ho-ho's (a strictly applicable nickname for the company since all their monster pictures are now played for laffs) will be released in the U.S. is still not known as we go to press. (See FM #114—the all-Japanese Monster issue—for more pix & a giant Filmbook on the original, classic GODZILLA.)

There is no doubt that Toho will continue its Godzilla series. Perhaps the company will find a craftsman capable of replacing Eiji Tsuburaya as special effects master and we will again see something of the calibre of RODAN, DESTROY ALL MONSTERS or GODZILLA VS. THE THING.

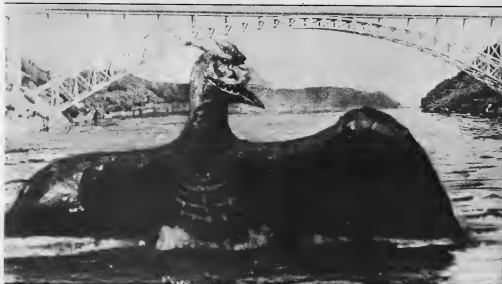
Until then we'll just have to be satisfied with what they have to offer—in quantity, if not quality.

Which—you'll have to admit—is better than nothing at all!

THE END



Hold Your Breath, it's GODZILLA.



"Smile when you call me Perry Rodan!" sez Super Pteronodon. "You're confusing me with another bird!"



A Blinding Light pierces the night! The luminescence from an Unidentified Flying Object almost blasts the sight of astounded Roy Neary (Richard Dreyfuss).

CLOSE ENCOUNTERS OF THE THIRD KIND

will it out-star "star wars"?

WHEN FUTURE HISTORIANS of Fantasy Films refer to the Year 1977, will it be "The Year of STAR WARS" or "The Year of CLOSE ENCOUNTERS"?

Your Editor's educated guess, in the middle of October, not yet having seen CLOSE ENCOUNTERS (but eagerly anticipating its preview on the fateful evening of October 24)—your editor's educated guess will be that '78 will be considered The Year of the Jackpot . . . when Scientifilm Fans got lucky with TWO fantastic winners.

I have been saying frequently thru the 20 year period of FM's publication that we're fortunate "nowdays" if once a year we get a picture of the quality of a ROSEMARY'S BABY, an OMEN, an EXORCIST, a "2001", a 7th VOYAGE OF



The Chief Alien—in a memorable scene that firmly establishes *CLOSE ENCOUNTERS* as a great, classic motion picture.



Francois (FAHRENHEIT 451) Truffaut as a French scientist seeking communication with extraterrestrial life.

SINBAD, a HORROR OF DRACULA. The ratio is more likely to be 50 junk-to-fair-to-good fantasy, horror, sci-fi films in a single 12 month period to 1 outstanding one.

But just as Boris Karloff in *FRANKENSTEIN* was a Christmas present to filmgoers in 1931, so it appears *CLOSE ENCOUNTERS* will be Steven "Santa Claus" Spielberg's gift to the imaginative-minded movie-viewer this Xmas . . . and to the mundane-minded layman it appears it will be a long-to-be-remembered brain-blower as well.

fly, saucer, fly

You know, folks, I *met* the man who was the first to report a flying saucer. I think his name was Frank Edwards and the time about 1949 when the headlines broke all over the country. I suppose the man & the date are recorded in about every book on UFO's ever published—and I must have a million of 'em in my collection—but I'm rushing against a deadline and don't have time to research it. If I'm off on the date or wrong on the name, I know I'll hear from a number of FM's readers about it and we can run the correction(s) in Fang Mail.

Anyway, I *did* meet the man. And I've never forgotten the main point he made: that when he spoke of a flying saucer, he wasn't describing the *appearance* of what he saw but its *motion*. Have you ever skipped a flat stone or a saucer across a pond or lake? You know how it arcs out of the water, touches the surface, flies up in a curve, touches the water again and skims along? "That's what I meant," the first observer of an UFO in modern times told me.

early encounters

Of course, whatever our feelings upon viewing *CLOSE ENCOUNTERS OF THE THIRD KIND*, historically it was not the *first* fly-sci film.

It may be the best.

It may make all the rest turn to rust.

But long-term aficionados of scientifilms are not likely to entirely forget:

The First Encounter with an Alien—Klaatu (Michael Rennie) and his gorgeous flying saucer in *THE DAY THE EARTH STOOD STILL* (1951).

The same year, the circular outlines beneath the polar ice and their staggering implications in *THE THING FROM ANOTHER WORLD*.

The visitor from the stars in "THE DAY" was beneficent; the alien in "THE THING", inimical.

In 1954 a flying saucer from Metahuna visited Earth and we became acquainted with the high-domed rulers of the doomed planet and their saucer-eyed, pincer-clawed, giant-brained mutant slaves. The Technicolor classic was *THIS ISLAND EARTH*, based on Raymond F. Jones'



Bomboy, Indio. An awesome spectacle as thousands of Hindus chant & pray for a peaceful relationship with the visitors from the stars.

hardcover novel of the same name, made up of the trio of tales originally published in *Thrilling Wonder Stories* in 1949 & '50: "The Alien Machine" (the famous interociter), "The Shroud of Secrecy" & "The Greater Conflict" (war between the Metalunans & the Zahgons!).

In 1956 Columbia gave us a fast-paced 83 minutes in black & white about, as Walt Lee describes it in his monumental volumes "Reference Guide to Fantastic Films", "aliens invading Earth in flying saucers equipped with giant ray-guns; aliens walk about in armor." The picture was **EARTH VS. THE FLYING SAUCERS** and I still recall the phone call from my friend of a lifetime, Curt Siodmak, telling me he was to write the story.

The story of "EARTH VS." was suggested by "Flying Saucers from Outer Space", a non-fiction book by Maj. Donald E. Keyhoe, whose

roots in the world of fantasy stemmed back to "The Grim Passenger" in *Weird Tales* magazine for April 1925!

In January 1926 Keyhoe had "The Mystery Under the Sea" published in *Weird Tales*.

The same year, "Through the Vortex", illustrated on WT's cover.

And in 1927 Keyhoe once again "copped a cover" with "The Master of Doom", *Weird Tales*.

Siodmak I had first become aware of in 1926 with his cover story "The Eggs from Lake Tanganyika" in the 4th issue of *Amazing Stories*.

Of course Siodmak went on to become famous for **DONOVAN'S BRAIN** and **FLOATING PLATFORM NO. 1** and the adaptation of **TRANSATLANTIC TUNNEL**. And, let me forget (Larry Talbot never did), 'twas he who conceived the immortal lines which begin,



The Government orders an evacuation ... and Gas Masks became at a premium for the Frightened Papulace.

"Even a man who is pure in heart
And says his prayers by night ..."

You know, of course, who was responsible for the animation in "EARTH VS."—Ray Harryhausen!

But a fantastic fact revealed here for the first time anywhere is that the cinematographer on the film, Fred Jackman Jr., was a boyhood chum of mine! We lived just a few houses apart!

In 1925 Fred's dad was the Chief Technician on ... THE LOST WORLD!

I remember being pretty excited & impressed when I first found this out in about 1926. And why not?—I was only 9 years old at the time and Marcel Delgado's dinosaurs & Willis O'Brien's animation had made a mighty impression on my little brain & big eyes!

Today, several of the flying saucer models from "EARTH VS." are on view in the Exhibit Room of the Imagi-Movie Memorabilia Muse-

um. Come & visit it sometime, here in Hollywood. Fans Kathy & Marshall King did today (Columbus Day), all the way from Milwaukee. (That's why this issue is going to be an hour late in appearing!)

zep code

Way back in 1930 the scientificmusical JUST IMAGINE projected us ahead 50 years to the skyscraping Manhattan of 1980, a set so huge that it had to be built in a zeppelin hangar.

Almost 50 years later on, CLOSE ENCOUNTERS has gone JUST IMAGINE one better and employed two dirigible hangars as sound sets!

Why?

Explains co-producer Julia Phillips: "No studio in Hollywood offered big enough facilities

in a sound stage so we had to rent 2 aircraft hangars on a private airfield for 3 months to accommodate the filming of what has got to be one of the most dazzling special effects sequences ever!"

We think of Special Effects and we think of Moses (or was it Cecil B. DeMille?) parting the Red Sea upon command ... we think of the Earthquakes that shook down SAN FRANCISCO in 1906 (if my Dad hadn't lived thru that one, FM would have had a different editor) and the biggie yet to come in Los Angeles (after that one FM may have another editor! Don't pray for Rosemary's Baby, folks—pray for Forry's "baby"! ... the tidal wave destruction of New York in DELUGE ... the burning of Atlanta in GONE WITH THE WIND ... the pyrotechnic blaze of THE TOWERING INFERNO ... the watery wonders of THE POSEIDON ADVENTURE ... the colossal achievement of Cooper/Schoedsack's KONG ... the militant Martian marvels of WAR OF THE WORLDS ... the starry-eyed wonders of STAR WARS ... and we salivate at the great promise of—

trumbull's triumph

For we know what

Douglas the Great accomplished on the screen in A SPACE ODYSSEY.

And SILENT RUNNING.

And if half the budget of a film that started out as a couple million buck feature that was to have been completed last year and took an extra year to finish and grew to somewhere in the neighborhood of \$15 million; if about \$7.5 million has been expended on special effects of the sort that Future General Corp. is famous for—then ... *wowee!* ... hang onto your eyeballs!

Trumbull is satisfied with the result.

He took a page in one of the Hollywood trade papers to tell the world:

September 9, 1977

To All Members of the Special Photographic Effects Crew—

"CLOSE ENCOUNTERS OF THE THIRD KIND"

We made it! It's a fabulous job.

Your creative contributions, dedication, and sensitivity have resulted in a level of quality and impact that will prove once again the tremendous importance of magic in the movies. I'm proud to



have worked with such a terrific hunch of people.

Many, many thanks to each of you.

Magic in the Movies—you can say that again.

Movie Magic.

Geo. Pal has it.

Geo. Lucas has it.

Jim Danforth has it.

Stanley Kubrick has it.

Ray Harryhausen has it.

And Doug Trumbull is about to show it to us for the 4th time!*

it's a fact

Every few years a producer wants to abandon the term "science fiction" and introduce the notion that *their* motion picture is science *fact*.

Geo. Pal—and with more justification than most—was the first to come up with it, as I recall, in *DESTINATION MOON*.

He may have repeated with *CONQUEST OF SPACE*.

Several similar applications have been made in intervening years.

Of course way back in the days of A. Mer-

*SPACE ODYSSEY: SILVER LINING; AMORPHOUS STRAIN; CLOSE ENCOUNTERS

Superspielberg! FJA reminiscing with writer-director Steven Spielberg about the early days of *FAMOUS MONSTERS*. Steven was a member of our FM Fan Club when he was 15 years old.

ritt's "The Moon Pool" in 1919—and before that with "Under the Moons of Mars" by Norman "Normal" Bean (Head: Edgar Rice Burroughs)—authors were framing their works with introductions which halfway tried to persuade their readers that their tales were not fiction but actually happened.

Producer Phillips is the latest to inform the press world that she prefers to apply the term "science fact" to her product—but I'll bet a dollar to a flying donut that it will be the science fiction community that will be sizing it up for honors: a potential Hugo from the World SF Conventioneers; a potential Nebula from the SF Writers of America; a potential Trixie (the Lang Award) from the Academy of Science Fiction, Fantasy & Horror Films; a potential enrolment in the SF, Horror & Fantasy Hall of Fame.

"tie"-fighter

Maybe in the fight for first place in the high esteem of the sci-fi community as well as among the mundanes, there'll be a tie if *CLOSE ENCOUNTERS* proves to be as gripping an experi-



ence as STAR WARS has proved to be.

Of course, they're 2 different kinds of pictures: "WARS" is all flash & smash from frame 1; there is hardly a tame moment on the screen.

"CLOSE", from what we're led to expect, is a buildup picture.

The suburban night is disturbed in its silence by dogs barking for no apparent reason (Robert Skotak tells us) as CLOSE ENCOUNTERS opens. In his bedroom, little Barry Guller (Cary Guffer) awakens to the bizarre sight of all his battery-powered toys coming inexplicably to "life". His toy Frankenstein glowers menacingly at him out of the darkness.

It raises its hands...

Barry wanders out of bed and thru the house. His mother Jillian (Melinda Dillon) doesn't hear the son's laughter as it emanates from the other room. When some inner urging causes her to awaken a few moments later, the child is gone.

Before the night is out, mother & son will have experienced an "encounter" with the Unknown.

The Encounter dominates, we understand, the final 40 minutes of the film.

It is these climactic 40 minutes of special effects that may be judged against the entire special effects-riddled reels of "WARS".

Your Editor is not personally expecting, in CLOSE ENCOUNTERS, the kind of film that will generate droid toys & Darth Vader buttons & Chewbacca costumes at sf convention masquerades: it doesn't sound like it will be that kind of picture. More cerebral. Whether it will get lucky with a catch phrase that will catch on like STAR WARS' *The Force Be With You!* or STAR TREK'S *Live Long & Prosper!* is problematical. Whether you'll want to be the first kid on your block to wear a "THIRD KIND" alien on your T-shirt I'm in no position to say.

Studio publicity claims "It is a motion picture about what may be the single most significant event of all time." Our first encounter with extraterrestrial intelligence could be just that. At least it is not Dino DeLaurentiis making a King Kong kind of hype so your editor personally is willing to take the vanVogtian null-A pause (which broken down into simple English means I won't make any pre-judgment but will simply suspend judgment, will "wait & see").

In the center is the huge monolith of Devil's Tower. Below, the landing area prepared by the military. Above, the arrival of the spacecraft. The "visitors" are here!



TENSE
NIGHT
AT
LANDING
SITE
AWAITING
VISITORS
FROM
THE
VOID.



secret service

The CLOSE ENCOUNTERS people have gone out of their way to keep their picture shrouded in secrecy.

Like Karloff before them, who wore a shroud over his head when walking the Universal lot during the filming of FRANKENSTEIN...

Like the pre-release publicity fotos of Lon Chaney as THE PHANTOM OF THE OPERA...

Like Boris as the beetle-browed broken-nosed bearded menacing mute butler in THE OLD DARK HOUSE...

And I don't believe in spoiling secrets, so, altho I currently have three copies of the shooting script, each sneaked to me (voluntarily, not at my request or behest) very sub rosa... hush hush... on the q.t. ("don't tell a soul where you got this or that you have it!")... I respect confidences and so I'm going to the preview without even having read one of the scenarios!

I wouldn't want to spoil anything for myself... or for you.

So I'm not tempting fate.

I'll wait.

I won't do the secret stuff a *disservice* by revealing what it consists of.

Soon enough you'll be able to see for yourself.

But it can't hurt to simply set the scene for the big payoff so, here, I'll let Bob Skotak take over—he's spent a lot of time researching the film. And its director. He tells us that Steven Spielberg is 29 and "in science fiction goes a

long way back. Raised in Phoenix, Arizona [to be the scene of the 1978 World Science Fiction Convention], he resisted reading all his father's science fiction books & magazines that cluttered the house. Instead, being a 'movie nut', he acquired his education from early outer space TV shows & such films as THE ANGRY RED PLANET, WAR OF THE WORLDS & INVADERS FROM MARS.

"In high school he made an 8mm 'epic' called FIRE LIGHT. The story dealt with 'Martians & monsters' and was, in Spielberg's words, 'hard core sci-fi full of the creeping unknown. It ran 2½ hours. It cost me \$500 but I made it back in one showing. My father was being transferred from Phoenix to San Francisco so I rented a theater for one night and made \$600.' But, altho he refers to CLOSE ENCOUNTERS as a kind of sequel to that early effort, he asserts that it has been done on a 'science-fact' level and made with integrity."

[Integrity. That's what I plead for at the conclusion of my 32-minute "History of Science Fiction Films" movie reel lecture.—FJA]

"CLOSE ENCOUNTERS had been on Spielberg's mind for some time, dating back to pre-JAWS days. Producers Julia & Michael Phillips had met him while they were both mutually busy working on their own pictures. According to Julia, 'One night Spielberg came over to our house and said, "I want to do a movie about UFOs & Watergate." We said, "Where do we sign?" and that's literally how it got started.'"

Version one, entitled WATCH THE SKIES

Hushed expectancy scant moments before humanity's representatives' first contact with intelligent life from beyond the Earth. Will the alien visitors prove to be friends or foes?



and obviously inspired by the last line of THE THING, was discarded.

Version 2 was eventually discarded.

Spielberg himself wrote Version 3.

Then rewrote it.

Revised it.

Re-edited it.

Spielberg speaking:

"In 30 years of UFO reportings the encounters have been very benevolent. No sci-fi death rays, no radiation poisonings. 85% of the reports indicate the visitors have been totally rational & benevolent.

"That's the attitude I take in the picture. I have tried to take inter-space relationships out of the science fiction closet and give them an aura of respectability."

I (FJA) applaud this attitude, Mr. Spiel-

berg, but suggest that maybe if you had read some of that science fiction that cluttered up your dad's house you might have been pleasantly surprised to discover that Robert Heinlein, Frederik Pohl, Arthur C. Clarke, Isaac Asimov, Olaf Stapledon (I assume dad had some books too), Stanley Weinbaum & other sf authors cleaned up the closet a long time ago and gave science fiction a considerable air of respectability.

In conclusion:

I have hopes as high as the Himalayas for CLOSE ENCOUNTERS OF THE THIRD KIND.

Steve, how about letting FM's readers encounter your fan-made FIRE LIGHT at the next FAMOUS MONSTERS CONVENTION? It sounds like a hot one!

END

An early version of an Alien's head—constructed by a Hollywood special effects studio for CLOSE ENCOUNTERS.



ANIMALS, CREATURES & THINGS

how to tell the Its from the Whats and the Thems

those beastly monsters

THE BEAST from 20,000 Fathoms . . .

The BEAST of Hollow Mountain . . .

The BEAST with 5 Fingers . . .

The BEAST with 1,000,000 Eyes . . .

Beauty & the BEAST.

What do these titles have in common?

What's that you say—they all start with *The*?

Wrong!

Don't forget BEAUTY & THE BEAST: no The.

Second guess: BEAST.

Right!

Go to the head of the class. (Gruesome, isn't it? Just a head. No body!)

Now let's examine these beasts. Five of them, and only 2 of them similar.

The beast from the brain of Ray Bradbury (the imaginary Harryhausen creature called a *rhedosaurus*) was an amphibious dinosaur. What it was doing at the 20,000 level is too deep for us to fathom, unless it was in league with Capt. Nemo. In any event, we've established that that particular beast was from the dinosaur family.

The beast that hollered around Hollow Mountain was described by one critic as "an upright mean dinosaur", something between an allosaurus & a tyrex. (A *tyrex* is an abbreviation we just made up for tyrannosaurus Rex, because in the first place our linotypist can never spell it right, in the 2d place we can never spell it right, in the 3d place can YOU spell it right?—and in the 4th place it's such a big mouthful that only a brontosaurus could swallow it.)

OK, 2 beasts turned out to be 2 dinosaurs. What about the beast with the 5 fingers? Not a beast at all, really! Actually, more of a thing—a dismembered human hand that crawled like a tarantula and choked like the devil and made Peter Lorre's eyes pop out larger than ever.

And speaking of eyes, what about the beast with a million of 'em? Actually it only had 2, plus a couple of tendrils & a couple of fangs. Truly, a thing from another world.

Of course the beast in BEAUTY & THE BEAST was a classic fairy tale were-animal, horribly bestial at times, its claws smoking after it had killed and consumed raw flesh; beautifully human when released from its curse.



KONG—The 8th Wonder of the World! Super Simian, Legendary Ape King of Skull Island—the Island Time Forgot but WE will Always Remember!

There are undoubtedly more, as this does not pretend to be a definitive article, but we just thought of another beast: **THE WAR OF THE COLOSSAL BEAST**. In this case it was a giant *man*.

meanwhile, at the lagoon, things are looking black

Looking back on the films with “creature” in the title, we find most of them (3) have concerned the *same* creature, our old friend Blacky LaGoon. Besides **CREATURE FROM THE BLACK LAGOON**, **REVENGE OF THE CREATURE** and **THE CREATURE WALKS AMONG US**, there was Curt Siodmak’s **CREATURE WITH THE ATOM BRAIN**, a sort of “Tom Swift & His Electric Zombies”.

CREATURE FROM THE HAUNTED SEA was a sort of mythical sea monster.

thingwise

“It’s a wise Thing that knows its own mother”—Old Miskatonic Adage.

THE .THING FROM ANOTHER WORLD, the vegetable that walked like a man, was kind of a bald-bearded Frankenstein.

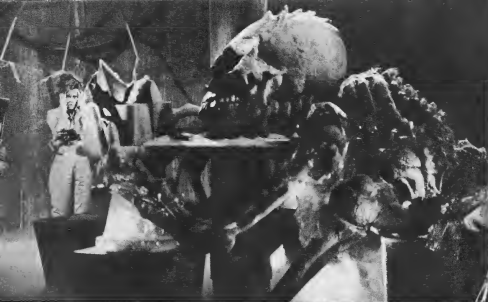
THE THING THAT COULD NOT DIE was a head that should have been, dead hundreds of years ago but did bad deeds when it was connected again to its body.

THINGS TO COME—oops, wrong kind of things!

characteristics & scare-actor-istics

What are some of the distinguishing features of creatures & things?

Well—



Scary Skeleton of long dead inhabitant of PLANET OF THE VAMPIRES. If the Thing looked that spooky without its flesh, imagine how it must have looked with a body. (But FM disclaims all responsibility if you faint!)

They are liable to be tall.

KING KONG.

GODZILLA.

GORG0.

They are liable to be strong.

MIGHTY JOE YOUNG.

THE BEAST OF YUCCA FLATS (ex-wrestler Tor Johnson as a man turned by an atomic blast into an inhuman beast of great strength).

THE INDESTRUCTIBLE MAN (Lon Chaney Jr.)

They are liable to be slimy, oogie, tentacled things.

CALTIKI, THE IMMORTAL MONSTER.

THE MONSTER THAT CHALLENGED THE WORLD.

THE BLOB.

Many are scaly creatures.

THE ALLIGATOR MAN.

THE HIDEOUS SUN DEMON.

The dragon of **SIEGFRIED.**

multimorphs!

"Multimorphs" means "many shapes", and that's what they come in, alright, these animals & monsters, beasts & creatures & things.

Hairy:

THE ABOMINABLE SNOWMAN OF THE HIMALAYAS.

KONGA.

THE STRANGE CASE OF CAPT. RAMPER

(with Paul Wegener, of **G0LEM** fame).

Insectal:

THE BLACK SCORPION.

TARANTULA.

THEM!

Crustacean:

ATTACK OF THE CRAB MONSTERS.

Arboreal:

FROM HELL IT CAME (living trees).

Floral:

THE DAY OF THE TRIFFIDS (moving plant terrors).

Gaseous:

THE HUMAN VAPOR.

Electrical:

DOGORA.

Indescribable!—the Xenomorph in Bradbury's **IT CAME FROM OUTER SPACE** . . . the cosmic cloud creature in **THE CRAWLING EYE** . . . the 1d in **FORBIDDEN PLANET**.

And, when Alex Gordon's **THE DESTROYER** breaks loose on the screen, a *metamorph* will be seen that's actually based on a story of the same name, "The Metamorphs" by Stuart J. Byrne.

creepy-crawly

Here's the plot of a **THING** from Outer Space pic:

THE CRAWLING EYE, 85 minute long British film known in England as **THE TROLLENBERG TERROR**.

Sarah & Anne Pilgrim have a "mind-reading" act. On a vacation in Switzerland they meet Alan Brooks (Forrest Tucker), a UN scientist who is on his way to Trollenberg, a little town in the Alps where "unusual" things have been happening. Anne, acting strangely, insists that she & Sarah also get off at Trollenberg. In some mysterious manner she knows about gruesome events there, including the sudden appearance of inexplicably beheaded bodies . . . and an unearthly cold.

The girls are met by Herr Klein, who is astounded that Anne, a stranger to these parts, knows of the dreadful catastrophes.

Two mountain climbers leave for an ascent on the mountain and Brooks (Forrest) goes to the observatory of Prof. Crevett, who sent for him to investigate the weird occurrences. The professor tells Brooks:

"I believe the girl, Anne, is actually receiving telepathic messages from whatever is hidden in the strange cloud that hovers over Trollenberg."

Later Anne has another psychic presentiment and informs Brett & the professor: "I feel that the mountain climbers are in dreadful danger!"

Brooks phones a mountain hut and learns from one of the climbers that his partners has gone. Suddenly a scream echoes thru the phone and then the line goes dead.

A search party is quickly organized. As they climb they see an ominous cloud receding from above the hut.

In the hut they find—

The headless body of the man who was speaking on the phone.

And over all there lingers a frosty chill of intense cold.

mounting horror on the mountain

Meanwhile, the second climber is located and 2 villagers volunteer to rescue him. The first man to reach him recoils in horror when he sees—

The first climber's head in the second knapsack!

Climber #2 (Brett), in a strange hypnotic trance, attacks & kills his would-be rescuer.

The second man confronts Brett hut doesn't see the terrifying tentacles of a creature encircling his body.

Back at the hotel Brooks is disturbed when he observes how peculiarly the dazed Brett is behaving. When Anne enters the room, for no reason Brett attacks her! Brooks knocks Brett out and together he & Anne carry him to a cellar.

Later, as Herr Klein passes the cellar door, Brett's arm shoots out and strangles him. Armed with a huge knife, Brett next comes across Sarah. When she screams, Brooks rushes to her rescue and shoots Brett.

But when the dead man's flesh dissolves, it is obvious that Brett has been under some alien spell of the—

creature in the cloud

At that point a reporter rushes in, shouting wildly. "The cloud . . . on the mountaintop . . . it's breaking up . . . and visible in it is . . . some kind of hidden thing . . . horrible . . . an enormous eye . . . writhing tentacles . . . it's crawling towards the hotel!"

All rush to the safety of the observatory, all

The Praying Mantis preys again in Universal's DEADLY MANTIS of 1957.



except Hans, a foolhardy hotel attendant, who rushes outside toward the crawling eye.

Realizing she has left her little girl behind, a woman shrieks. Brooks rushes back, just in time to snatch up the terrified child from the tentacles of the awful eye-creature.

At the observatory Hans returns, a peculiar look in his eyes.

He attempts to strangle Anne!

But Brooks overpowers him.

Brooks now realizes that the Crawling Eye must have a cold climate to exist. It *can* theoretically be destroyed. By heat!

Brooks takes charge. "Gather all the empty bottles you can!" he orders the villagers. "Fill them with oil & saturated rags."

He slips outside and tosses one of the home-made bombs at the cloud creature.

The reporter attacks the thing but is swept off his feet by its slimy, octopus-like tentacle.

Brooks drags him to safety and radios for a UN plane to drop incendiary bombs.

The Crawling Eye attacks the observatory!

It almost gains entry when—

The bombs fall!

The diabolical eye of the cloud bursts into flames.

Brooks' theory proves correct and at last there is nothing left of the horror from space—nothing but memories that will cause nightmares for years to come, nocturnal dreams of a dreadful orb surrounded by terrifying tentacles wrapped in a cloud of death from the depths of space.

The original super crab having himself a man sandwich, as first seen in the very first, collector's item issue of FM way back in Feb. '58. From ATTACK OF THE CRAB MONSTERS, early Rager Carman epic.





GOLIATH AND THE DRAGON, AIP release of Italian pic seen in '60. Morcel (**LOST WORLD**) Delgado built the original model of the fire-breather, which now resides in the Dinoroma Room of Hollywood's famous House of Fright.

the thing with a sting

In conclusion, the tale of a different kind of creature, half human, half insect — **THE WASP WOMAN**. Susan Cahot, Film Group '59.

Miss Starlin (Susan) has reached her boiling point. Her hoard of executives cringes as she tongue-lashes them because sales of her heauty products have reached an all-time low.

To the rescue comes a Mr. Zinthrop (Michael Marks), a mysterious old man with a German accent. "I have made an amazing discovery which will revolutionize the cosmetics industry."

"VER-rrry In-terestink!" says aging Miss Starlin. (Oops! Wrong show.)

"I have been experimenting with the enzymes of the Queen Wasp," the doctor tells Janice; "but, here, let me show you." He injects an aged guinea pig and before Jan's very eyes the decrepit creature becomes young again!

Jan agrees to finance Zinthrop in further experiments so that *she* will get the first injection when the serum is perfected.

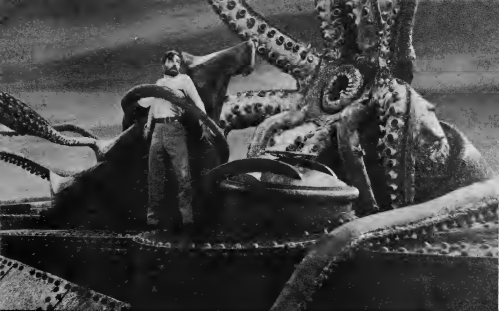
Friends of Jan—Bill, Mary & Wallace—fear

Zinthrop may be a quack and try to find proof of this.

Meanwhile, Zinthrop has improved his serum; injects the office cat, an old calico, and it becomes a puss-in-heauts!

Jan becomes impatient and takes matters into her own hands—or rather her own veins—hy sneaking into the lab and giving herself a shot of the serum beyond the margin of safety. She fails to notice that the cat, which had briefly become a cut kitty, now lies in its cage—misshapen & dead.

Over night, years drop off Jan and the whole office is astonished at her youth & beauty. But Zinthrop is horrified when in the cage he finds what is described in the script as "a monstrosity that was once a full grown cat, then a kitten, and now something never seen by human eyes before, which lies contorted in its cage in death. The mouth is open revealing teeth far bigger than any house cat's, claws stretched out as if to attack. The open eyes stare sightlessly under tufts of coarse bristle-like hair. The animal is half again the size of a big house cat."



Above, the "sunset squid" that almost did Capt. Nemo in, in **20,000 LEAGUES UNDER THE SEA**. James Mason superbly played Jules Verne's famous submarine scientist, Master of the Mysterious Island.

Below, Tyrone Saurus (son of Al O. Saurus) does his thing in **ONE MILLION YEARS B.C.**, under the able animation of Model Monster Master Ray Harryhausen.





Strongest Man in the Ancient World fights a Stegodrago in *HERCULES AND THE CAPTIVE WOMEN* (1963/color).

Zinthrop incinerates the cat's corpse; then, in shock, walks out on the street and is struck by a car. While Zinthrop is in a coma, Jan gives herself another huge dose.

Wallace (head of the research dept.) has become convinced that the serum is a veritable fountain of youth and sneaks into the lab one night to give himself an injection when (script) *a thing that at first glance might be mistaken for a giant insect attacks him. Predominately human, its bulging eyes protrude from under a brow covered by silky hair. Each of the eyes is actually a ball composed of hundreds of individual eyes, each with its own iris. The brow spouts 2 antennae but the nose is a depressed blob of matter surrounding the most gruesome feature of all, 2 mandible-like objects that jut from the sides of the jaw.*

It kills Wallace. And, later, the nightwatchman.

the shape of stings to come

Weak but able to work, Zinthrop returns to the

lab. Alone with Bill & Mary, he tries to warn them about Jan and the enzymes. Mary rushes off to try and find Jan. Bill & Zinthrop follow breathlessly.

Jan has changed—into something half wasp, half human, all monster—and has Mary in her grasp, it being her intention to paralyze her, bury her and, with the instincts of a wasp, feed on her later.

Bill & Zinthrop arrive before Jan can kill. She shoves aside Bill, attacks Zinthrop. Bill grabs a stool and attacks the were-wasp with desperation. But the hybrid horror's strength is fantastic and the 2 men seem doomed till Zinthrop, fatally wounded, with his dying breath throws a bottle of acid on the Wasp Woman.

Blinded, in agony, the creature that once was Jan stumbles thru a glass wall and into the wasps' nest. The infuriated insects attack. The mutated monstrosity staggers toward a window and a 25-storey drop. End of story.

End of article.

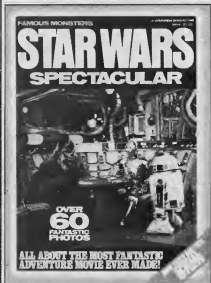
But not, we are sure, the end of ANIMALS, CREATURES & THINGS . . .

END

STAR WARS COLLECTOR'S CLASSICS!

A GALAXY OF STAR WARS ITEMS...

STAR WARS SPECTACULAR A FAMOUS MONSTERS MAGAZINE



FAMOUS MONSTERS STAR WARS SPECTACULAR 50 pages of information-filled articles! 60 exciting photos! Features on the cast, special effects, robots, story, in an 8 1/2"x11" format. #9W1/\$2.25

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TWO
NEW
STAR
WARS
IRON-
-ONS



STAR WARS "THE
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Full-color 6" x 9 1/2"
Iron-on features Luke
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STAR WARS PORTFOLIO of PAINTINGS



STAR WARS PORTFOLIO OF PAINTINGS. Giant-sized 11 1/2"x14" portfolio of 21 paintings by Ralph McQuarrie that provided inspiration for STAR WARS. #26029/\$7.95

MYSTERY PHOTO #103

APE- RAHAM LINCOLN?

IS HE the Missing Link-oln?
A refugee from the Planet of the Apes?
The Beard Mon of Alcatraz?

Well, he's no londlubber, we'll give you that clue; you've seen him on TV many times going glub-glub in a sub. If you don't recognize the series we're talking about, trying re-arranging these weird words into the title of a popular long-running sea-fi series:

OH FOR THE BEAST MAY GET TO VOTE.



ANSWER MYSTERY PHOTO No.102

The gorgeous girl was the one who got her daily exercise **BEYOND THE DOOR**. Some of those who recognized **RUBY** and her scobie-dobie-doo director **CURTIS HARRINGTON** were **RICK MCKINNEY**, **JAMES SZABLEWICZ**, **ARTHUR F. TOWER**, **JAS. RHODES JR.**, **JACK A. HOLLOMAN**, **THOS. B. DEJA**, **DAVID PUSHKIN**, **RICHARD PAREJA**, **DAVE LADY** & **RON VIVIAN**; while, from the time before—**#100**—more Right Guessers include **DOUG STONE**, **TREVOR SACCUCCI**, **PETER ENFANTINO**, **BOB BAUBLITZ**, **STEVE SKROCKI**, **MICHAEL GIPSON**, **JOHN BATTLES**, **JOHN DONALUMI**, **JIM CRAINE**, **DAVID TRIPET**, **CHRIS BIENIEK**, **STEVE MARTIN**, **KASEY HICKS**, **M. HARACKIEWICZ**, & **BILL BOGLE**, who all recognized **THE MURDER CLINIC**.



Martin Kasloek gets it in the neck from Creeper turned critic (Rando Hutton didn't care for the bust Marty made of him) in **HOUSE OF HORRORS**, known as **MURDER MANSION** during filming. (Universal, 1943)

in the alphabet of horror

"V" IS FOR VENGANCE

by Jeff DeFeo

REVENGE! Beware all diabetics, for it has been said that "Revenge is sweet!"

In the realm of the horror film, Revenge can best be described as the hunting of an enemy.

Or, sometimes, the haunting of an enemy.

It is an instinct bordering on madness... sometimes crossing over that border.

Revenge is an obsession, one that has been with human beings since the beginning of time. It is a driving force, a curse of evil, a mind-controlling urge that prods men and FAMOUS MONSTERS alike to STRIKE BACK!

fun time for phantoms

Perhaps the earliest emergence of revenge in the horror era appeared in 1925 when Lon Chaney donned the mask in **THE PHANTOM OF THE OPERA**.

As the hideous Erik, Chaney falls in love with the budding & beautiful opera singer Christine Daae (Mary Philbin). After giving Christine the proper training, the Phantom sends a series of notes to the head of the opera company, insisting Christine be given the lead part. When

his warnings are not heeded, Chaney decides to bring the house down (along with a chandelier or two).

The Phantom kidnaps Christine and leads the police on a frantic chase thru the murky catacombs of the Paris Opera House. His pursuers, led by Christine's true love, finally catch up to him and the Phantom is driven in-Seine to a watery grave.

THE PHANTOM OF THE OPERA was remade in 1943 with Claude Rains taking the reins as the Phantom. In 1962, the tale of terror unfolded again in Hammer's color version, featuring Herbert Lom.

While both the remakes had many technical advantages over Chaney's silent of 1925, neither film could match the air of suspense & vengeance created by the Man of 1,000 Faces.

trouble in paradise

More recently the Phantom character returned in Brian de Palma's **PHANTOM OF THE PARADISE** (1974). Songwriter Winslow Leach (William Finney) is cheated out of his rock opera version of "Faust" by pint-sized



Killer Cravette (Patrick O'Neal) has but one victim left on his Revenge List: Dracol

promoter Swan (Paul Williams).

Leach decides to take an unauthorized tour of Swan's record factory and is deeply impressed by the machinery, resulting in a reel groove-y face. Winslow then sets out to haunt Swan's new rock theater, killing off most of the troupe while demanding recognition for his work. In the end, everyone gets killed in an on-stage finale after it is discovered that Swan had sold his soul for rock'n'roll to you know who.

And TV is not without its own vengeful phantom. The late Jack Cassidy portrayed *The Phantom of Hollywood* (also known as *The Phantom of the Backlot*) in 1974.

Clad in the suit & full-head mask of a Medieval henchman, Cassidy haunts the condemned Backlot #2 of Worldwide Studios. Once a handsome aspiring actor, the phantom is now horribly disfigured due to a stunt mishap. Yet he still feels his great love & devotion for acting and does everything in his power to stop those who try to destroy the old Backlot. Despite some nifty bow & arrow work, the phantom is cornered and crushed by a toppling movie set.

you can't keep a dead man down!

They can never be counted out. They can



Killer in a Wheelchair: Lionel Atwill in the classic horror film of 1932, *THE MYSTERY OF THE WAX MUSEUM*.

never be forgotten. For they too have thoughts. Thoughts of hatred & anger. Thoughts of revenge. They are the dead.

Boris Karloff first rose from the dead as THE GHOUL (1933). After being buried alive, Egyptologist Morlant (Karloff) rises from his grave in search of a sacred jewel which has been taken from him. Karloff demonstrates that he's not just a casual collector as he kills many before going down to death himself (again).

In THE MAN THEY COULD NOT HANG (1939), Karloff plays the inventor of a mechanical heart. He tests his invention on a "volunteer" and is interrupted by an untimely visit from the police.

Karloff is consequently hanged but returns to life with the help of his assistant & his own invention. But the doctor has a shocking surprise in store for the 12 jurors who convicted him. Before he can finish his high-voltage vengeance he is shot thru the heart and dies for the last time.

In THE NIGHT MONSTER (1942), a double-amputee grows new legs thanks to the mental powers of his friend (Carrie's father, perhaps?) and terrorizes a mansion in an effort to kill off all the doctors responsible for his prior amputations. Bela Lugosi & Lionel Atwill are occasionally seen lurking around the house.

Lon Chaney Jr. appeared as THE INDESTRUCTIBLE MAN (1956), a killer revived after his electrocution. Lon apparently didn't think much of the decision that he be executed and he spends the entire picture killing those who did.

chamber music

Warner Bros. gave horror fans one of the best revenge films to date with its 1966 production CHAMBER OF HORRORS. Patrick O'Neal plays Jason Cravette, a young man who becomes very disappointed by his bride-to-be's unfaithfulness. Jason kills her and goes ahead with the ceremony anyway. Attempting to repeat this grim procedure with a not-so-willing victim, Jason is apprehended and put on a train with a one-way ticket to prison.

Jason escapes by leaping off the train into a river. However, the heavy metal ball attached to his wrist is causing him to sink. Very rapidly. In a moment of frenzy, the gasping Cravette hacks off his own hand! It is found by the police and Jason is presumed dead. But of course he's not dead at all.

Now using the name Jason Carroll, he orders a dandy set of utensils. But not for the kitchen in his new apartment. They're for the socket in his wrist where his hand once was! Included in the set of handy tools is a cleaver, a sword & a hook big enough to catch JAWS with.

Jason sets out to try his new hand. He proves to be a real cutup and does just that to the people who convicted him (sound familiar?). Jason begins to build a corpse, with the judge providing the "head" of the law, the prosecutor



The Phantom gets into the Swing of Things. (He put his Soul In Hock for Roll'n'Rock.) PHANTOM OF THE PARADISE, 20th-Fox, 1974.



Have a heart, Governor, it's Boris Karloff! As THE MAN THEY COULD NOT HANG.



Girl gets thrill she didn't plan on when she went to the Amusement Park in **HORRORS OF THE BLACK MUSEUM** (in Hypno Visto, 1959; AIP).

the "body" of the law and the arresting officer the "arm" of the law.

Jason is finally apprehended by the owner of the local wax museum and is ironically stabbed by the wax figure of himself; thus ending his reign of terror.

now mu-see-'em, now you don't

As in **CHAMBER OF HORRORS**, museums seem to be a popular setting for many of the great revenge films.

Lionel Atwill played Ivan Igor, a struggling sculptor in **THE MYSTERY OF THE WAX MUSEUM** (1933). Igor's partner doesn't share the same interest in the museum as Igor does and asks him to burn it down to collect the insurance money. Igor says no but the partner proceeds with his fiery deeds heedless.

Igor is caught in the blaze, escapes death but is crippled and confined to a wheelchair. Igor rebuilds the museum but uses a slightly different method: instead of sculpting new figures, he snatches bodies from the morgue and even murders victims for his exhibits, coating the corpses with wax.

Finally, Igor makes the mistake of attacking Fay Wray (**KING KONG** would soon find out what a mistake it was to monkey around with Miss Wray). But Fay has no intentions of becoming a permanent fixture in the museum, so the fists begin to fly. And so does Igor's face. For it wasn't a face at all but a life-like waxen mask. As the shattered pieces fall to the floor, the horror of Ivan Igor is revealed at last; what

was once his face has been reduced to a contorted glob of seared flesh, burned beyond recognition! The effect was so unnerving that Miss Wray actually froze during the filming and the scene had to be redone.

waxing enthusiastic

THE MYSTERY OF THE WAX MUSEUM was heralded as a horror classic and a remake was inevitable. It came to the screen as **HOUSE OF WAX** (1953) and had Vincent Price stepping into the paraffin-stained shoes of Lionel Atwill.

What made **HOUSE OF WAX** a classic in its own right was the effective use of the special stereoscopic-vision technique, 3-D. The process, which involves 2 cameras shooting the same scene from different angles, gives the viewer the illusion that he can almost reach out and touch the characters. 3-D was used in the filming of **IT CAME FROM OUTER SPACE** (1953) and also **THE CREATURE FROM THE BLACK LAGOON** (1954) but was discontinued shortly thereafter and, sadly, has not been used since.

creepy character

Another mad sculptor was on the loose in Universal's **HOUSE OF HORRORS** (1946). Rondo Hatton was back as the Creeper, saved from death and taken in by Martin Kosleck to pose for a sculpture.

The Creeper feels obligated to repay Kosleck for his kindness and does so by causing critical



The real fiend (Claude Rains) chokes a false phantom in **PHANTOM OF THE OPERA** (Universal, 1943).

injury (namely death) to the severe critics of the artist. The film ends with the familiar Frankenstein syndrome: monster kills master.

things looking red

Michael (KONGA) Gough played a demented mystery writer, Bancroft, in American-International's release **HORRORS OF THE BLACK MUSEUM** (1959).

Bancroft, whose specialty was devising ingenious methods to kill beautiful women, showed a frightening flair for the macabre. Among his sinister scriptings was a bed that guaranteed a sound sleep, for upon the headboard was installed a razor-sharp guillotine! One distressed damsel found her bath water to be not quite to her liking as she slipped into a tub full of epidermis-eating acid, while another got a real eyeful when a pair of spring-driven spikes were launched from an ordinary-looking set of binoculars.

So heed this warning to the wise: unless you have a burning desire to become a madman's cadaver, stay away from wax museums & starving artists!

Coming Next Issue: Part 2, "Son of Vengeance!"



"I'll sewer, I'll sewer!" screams **THE INDESTRUCTIBLE MAN** (Lon Chaney Jr.) in rage as he crawls out of a manhole—oops, personhole—to wreak vengeance on a woman who betrayed him.

END

STAR WARSES

**MORE
GOODIES
ON
STAR
WARS!**

GODZILLA MEETS CHEWBACCA? VARAN VS. VADAR? RODAN AGAINST SKYWALKER?

These were some of the possibilities that crossed the editorial mind when Mr. Itoh of Yokohama arrived in Hollywood and came to visit FM's editor. "What brings you here?" FJA asked. "You mean, why am I late? Well, I would have been here a day earlier but I stopped off in Hawaii."

"What! You come from the land of Geisha girls and you wanted to see some hula skirts?"

"No, no! I never even saw the beach at Waikiki. I went directly into a theater."

"A theater? To see what?"

"What else? STAR WARS!"

"Couldn't you see it at home?"

"No, we are not as fortunate as you Americans—it doesn't open in Japan till next July!"

"And—?"

"And after seeing your STAR WARS SPECTACULAR, I couldn't wait!"

Can you imagine that? Flying all the way from the Land of the Rising Sun to the Land of the Flying Nun — just to see a motion picture! Of course, STAR WARS isn't just ANY motion picture — it's the space opera epic of all time. Mr. Itoh saw it 8 times before returning home.

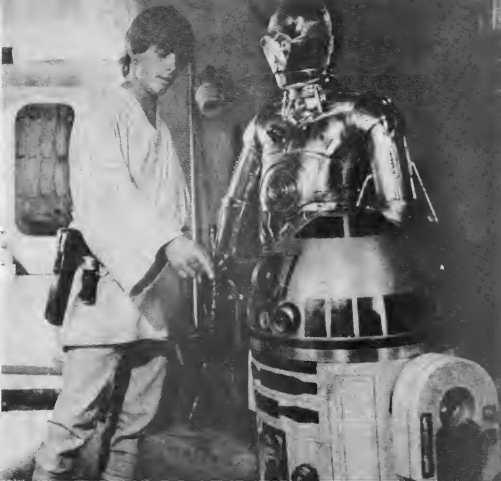
star wars struck

FM reader Vince Bazemore of Winter Haven, Fla., tells us:

"I feel STAR WARS is destined to be one of if not the greatest movie of all times! It combines all our dreams, fears & imaginations. The special effects

Mark Hamill in black? Everybody knows only bad guys wear black! Quick—Skywalker's white suit!





Lucky Luke inspects his newly acquired robots, which are to become more than metal, ore to become friends & companions.

were great, far outdoing its predecessor 2001. Issue 137 & the 1977 Yearbook were fabulous. The unbelievably clear fotos were breathtaking!

"If STAR WARS does not win at least 5 Academy Awards, I will be flabbergasted!!!! George Lucas should go down in the Movie Writers Hall of Fame (if there is one). It is amazing that anyone could write such a super movie by himself!!! I would deeply appreciate any further coverage in your magazine. I would also like to know if you have any information on the upcoming sequels to STAR WARS. I would also like to know if the rumors about making STAR WARS into a TV series are true."

Prof. Gruebeard himself answers Reader

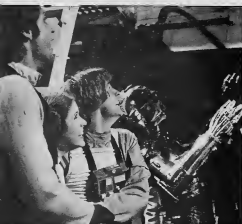
Bazemore's questions:

(1) There is a Hollywood-based Science Fiction, Horror & Fantasy Hall of Fame and Geo. Lucas could very well be voted into it.

(2) At the very recent Fantasy Faire where Porry & Wendayne Ackerman were Guests of Honor, Alan Dean Foster told an excited crowd about the plot line that he plans for the sequel to STAR WARS that he is presently writing for pocketbook publication. SF writer Don Glut ("Spawn", "Bugged!", "The Dinosaur Dictionary", "The Frankenstein Legend", "Dagar", etc.) was in the running to write the movie sequel but as we go to press the welcome word is that, by George, The Man Himself—Mr. Lucas!



Young Luke persuades cynical spaceman Han Solo to help him rescue the damsel in distress, Princess Leia.



Tense moment in the lives of Solo, Leia & Luke. Even C-3PO shows concern.

—is giving serious consideration to writing his own sequel. At the World Science Fiction Convention it was rumored that the companion piece to STAR WARS may be called DARTH VADER LIVES!

(3) No teleseries based on STAR WARS is presently planned but Universal has *Star World* in the works as a TV show.

war words

John H. Williams of Bangor, Maine, mentions no names but reacts violently to the "Star Swarm" features in 138 & 139, where we asked the opinions of a number of well-known individuals in the film industry & the sf field:

"I'd like to complain about the blatant, insulting hypocrisy put forth by certain 'professionals' in your mag. Naturally I'm not talking about responsible people who happen to like monster movies but the fanatics, the ones who spoil everyone's enjoyment with their inane ranting & raving, who whine for respect but are unwilling to return it, and whose hearts contain

nothing but foolish hatred. It's too had these clowns wormed their way into innocent fun."

Frances Wong of San Francisco was jolted by the opinions of George (Lt. Sulu) Takei in 139.

"I was aware, even after seeing STAR WARS several times, that something was lacking in content. But the overall effects, sound, music, costumes, pacing—the thrills of battle—the naive humor had overwhelmed me again & again. I could not resist the intentional purpose of the film: to take a nostalgic trip back to childhood's fun.

"However, remembering Han Solo's cold-blooded killing of the alien Greedo (yes, but it isn't as had if some weird green creature gets his), and the shattering lights of flame on the rebel soldiers' & the Imperial Stormtroopers' chests, the effects of the laser blasts—and the ultimate titantic explosion of the Death Star & its inhabitants—yes, the audiences cheered—but for some reason I didn't; not the first time, not during subsequent viewings (and this was before I even read Mr. Takei's opinions of STAR WARS). Mr. Takei said it well: there was no true feeling of comradeship & love among the central heroic characters. And of course the Evil Side was easy to display—just play it straight.

"Doug Trumbull's SILENT RUNNING ending of the death of the hero & his friend droid had more soul; what matter if a third droid re-

mained as the guardian of the forest, it was an extension of the wishes of the human guardian (Bruce Dern) to keep Valley Forge's forest alive—for some distant time when an intergalactic intelligent life may discover & appreciate its beauty.

"Also, Geo. Lucas' THX 1138, tho flawed, presented a triumph for its central character THX: his escape from the underground conformist world of tranquilizers & constant production for the state. We are never sure if he faces an empty desolate future above ground—but we share in his successful escape to find his destiny, without the aid of chrome robot police.

"STAR WARS is a marvelous creation, technically. It is rich in unusual & not so strange characters, good & evil. But it's also filled with a heartless humor. I'll probably see it again, to marvel at the effects & music. To again jump into hyperspace. To pretend I am a passenger along a life & death crusade. But I'll also be aware of the insensitivity & patched up story line. Perhaps audience manipulation is gaining ground after all. I know I succumbed several times; and the worst part is—it's because I wanted to take the joyride."

* * *

For the Joyride of Your Life, Don't Miss Our Next Number—the Gala 20th ANNIVERSARY FM!



Lights! Camera!! Action!! R2-D2, Luke, Chewie, the Princess & Poe Dameron head off in all directions for ... Action!!!

END

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CHEWBACCA MASK! Realistic looking over-the-head golden-furred Wookiee mask! #25007/\$27.95

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DARTH VADER MASK! Shiny black rubber full-helmet mask of the evil Jedi! #25008/\$23.95



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THE SWORD POSTER Paste this big 20"x28" poster on the wall for inspiration. A painting by Hildebrandt, it has Luke & Leia rendered in golden hues with a ferocious Darth Vader glaring from the sky. C-3PO & R2D2 are there! Full, color! #2990/\$2.00



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C-3PO & LUKE

#2753 SIZE 10 BOYS/\$4.75
#2754 SIZE 14 BOYS/\$4.75
#2755 MEN'S SMALL/\$4.95

CONTEST WINNERS

YOUNG MONSTERS, ARISE!
This was the call to fame & fortune that was sounded in our 134th issue.

Scores of filmmonster fans ages 10 to 15 responded and in issue #139 we published the pictures of the 6 winners from #15 to #10. And their letters, complete or excerpts.

Now we present Winners numbers 9, 8, 7, 6, 5 & 4. Individually, thru the mail, they have received their choice of 2 rare issues of FM, courtesy of the contest's sponsor, Richard Milakovic Jr.

Next Issue (Our Spectacular 20th Anniversary) we reveal the 3 Top Winners, who in addition to wonderful back issues of FM will receive 1-, 3- & 5-year Free Subscriptions!

FAMOUS MONSTERS OF FILMLAND has been a part of my life since I was 9 years old. I am now 13 and in the 9th grade. I assure you that what you are reading is of the utmost sincerity.

Ever since I first became a fan of horror and sci-fi movies I always wondered about the special effects and makeup. Recently my interest is on stop-motion animation. **FAMOUS MONSTERS OF FILMLAND** #108 taught me all I needed to know. Getting an idea, I asked my science teacher if a super-8 movie of my stop-motion techniques could be considered for the Science Fair. My teacher said yes. I was overjoyed at teaching my classmates about stop-motion and telling them about

such great animators as Willis O'Brien and Ray Harryhausen. With the inspiration of FM, a goal in my life would be to produce, direct or do special



WINNER JEFFREY GOMEZ (13)

effects for a major motion picture.

I've always liked to write short stories on the macabre and science fiction. In the 8th grade my English teacher praised my descriptive passages—FM is my inspiration. I am now just discovering such famous authors as Ray Bradbury and Isaac Asimov.

I DO NOT drink, smoke or dope and haven't even dreamed of starting. I think that the "don't smoke" ads are one of the best things that FM has ever done. My mother, who doesn't usually bother with FM, was pleased with this campaign.

There is another thing that

I owe to FM: One day last year I was walking through the corridor in my school with a copy of issue 114 in my hand. A schoolmate whom I did not know asked me about the magazine. Before we knew it, we were in a full-scale conversation about monsters. FM will be a life-long friend of mine because it has given me a life-long friend, and that is more than any person could ask from a magazine.

—Jeffrey Gomez

I've been collecting FM for 8 years and I'm 11. That's more than half of my life. And it is worth it.

If I never started collecting FM I wouldn't have a collection of Horror Films or books, magazines, posters, stills and masks. I know life wouldn't be as exciting. My collection has made me more popular and kids are always ringing the doorbell for me to show movies or to let them read my FM mags. It also has become profitable as I show movies at birthday parties and get paid \$10 per hour and I can honestly say FM started me getting interested enough to collect films. I now have over 300 films.

FM also indirectly helped my older brother Bruce, who is in high school. Bruce had to do a book report on Edgar Allan Poe's "The Raven". I had read about Poe in FM and also had read "The Raven". I helped my brother with his report which

got him an A. I sure hope FM is still around when I get into high school.

I can remember one time when my mother told me not to buy another monster thing till I was 18 years old. I showed her an issue of FM and it took away her thoughts of how gory she thought it was. She said it was a good magazine with some humor and now she sometimes reads FM.

FM has brought me some of the best days in my life, especially at the Monster Cons at the Hotel Commodore in New York, or at home when I've seen my picture in FM. Once when my picture was in an article after a Monster Con, Bruce had to bring a picture into his English literature class showing what he thought the devil looked like. You guessed it, he brought in the issue of FM with my picture!

I have used FM as a reference on how to use monster makeup when the kids in the neighborhood and myself have made some home-made monster movies. In fact, they came out pretty good and even the parents enjoy watching the films.

Before I started liking FM I really didn't know what I'd like to be when I get older. Now I know I'd like to be an actor like Peter Cushing or Christopher Lee (my two favorites).

I just hope there are many more great fans like you and me to keep monsters going and as for people like Mr. Leeds, they should be banned from the

country. (I bet Mr. Leeds never smiles.)

I just received a certificate from school for outstanding schoolwork. FM probably helped by making me interested in something enough to concentrate on what I'm doing. Even if it's schoolwork, if you find something interesting in what you're doing you can enjoy it and do a better job.

As for smoking and drinking, I don't have any interest in them now and I hope when I'm older I'll be much too busy and find life too exciting and too much fun to do anything to harm my health or to shorten my life. Life is far too much fun—especially with FM around.

I have over 100 issues all in mint condition. If I should win I would like issues #7 and #8.

Thanks to all the people that make FM possible. Keep up the good work. —Brian Hendel

I have been collecting FAMOUS MONSTERS since a day in 1971 when I unknowingly started doing something that would help me over the years.

FAMOUS MONSTERS has inspired me not to be out on the streets causing trouble or taking dope but instead has enabled me to allow myself to achieve many different heights.

By learning how to read, I used your magazine, and for that I have always been top in my class in spelling, English and reading. By the time I was in 3rd grade, I was on the 5th grade reading level. I have been in numerous spelling bees and I have even entered essay contests.

When we had assignments in the lower grades to write stories from one single idea, such as a boy in an old, broken-down house, I always used to turn in the most exciting stories, and I've been told by many of my teachers that I could be a writer if I wished.

You have also helped me develop my sense of right and wrong. If I read a story in your magazine about a murder or whatever, I would know what was right and what was wrong.

You have also started my



WINNER FRANK MCGUIRE (13)

ability to read. After I read your magazine, I turned to others and as of now, my room is filled with paperbacks, hard covers, and I have a chest filled with magazines.

My parents never really had any objection to me reading your magazine because they said: "As long as you're reading something, that's all that counts." And that's correct. When I get married and have a family, I will have no objection if my children read your magazine, as long as they get the habit of reading.

In conclusion, I am always thinking if there was a fire, what would I run for first? My baseball card collection? My collection of records? No. My collection of FAMOUS MONSTERS. Can you blame me?

—Frank McGuire



WINNER BRIAN HENDEL (11)

I made my first contact with FAMOUS MONSTERS magazine only a short while back.

I have always liked horror movies but I rarely come into contact with any publications.

One afternoon I happened to be walking in a local grocery store, when I saw my first copy of FM. I bought it and rushed home to read it. I found many facts that had never been exposed to me. I had never even heard about Willis O'Brien or some of the other notables. Right then and there I wanted more.

For the first time I learned about stop motion, props and other special effect methods.

After school to home I would rush in order to do my homework and continue my reading.

On school field trips I had a weapon, the facts I learned from FM. This caused me to enter lively discussions and end a boring ride on the bus.

Before, I sat while my friends talked; now, I had something to offer.

I often had a hard time putting together models but the neat advertisements in FM caused me to learn to put together the werewolf etc.

My projector is running full speed with horror movies ordered from the pages of FM.

My friends and I have our



WINNER DAWN YOUGHT
(FOTO, AGE 7; HAPPY 12th
BIRTHDAY!)



WINNER GLENN YANCEY (15)

own little club and we use FM for our discussions. This keeps us off the streets and doing something constructive, thanks to FM.

FAMOUS MONSTERS has given me friends, facts and a hobby. —Glenn Yancey

FAMOUS MONSTERS is my life. I have always, since I can remember, been a monster fan. I owe my monster interest to my cousin Chris. He collected FMs when he was young. I plan to get the complete collection of **FAMOUS MONSTERS**. There are only 3 things more in life that I'd prefer to FM, they are: my religion, the love of my relatives (I am very close to them) and the profession of baseball (which someday I plan to be in the Major Leagues). When I get enough money from playing baseball I will get and complete

my collection of FMs. I will do or spend almost anything to fulfill my dream.

Any other magazines, or series of books, although I have tried many, I always think and know, that FM is still the best. What I don't understand is why people can even have the idea that this is a comic book. It doesn't have characters saying captions like you read in newspapers. That is why I don't see why it can even be thought of as a comic book.

I learn a lot word-wise in each magazine.

FM points out that taking, usually injections, but of course various things, are harmful to the brain, and other places. It almost always causes death.

I am an A student in school. If there is a big or little test or exam, **FAMOUS MONSTERS** always takes my mind off it.

I am very popular with my friends. I make a lot of jokes. I get some of them from the magazine.

Because of FM I, next to baseball, want to become an actress and make horror movies.

I will be 12 on November 18.
—Dawn Vought

I've been reading FM since I was 8. I am now 15 and a sophomore in high school. From the time I started reading your mag I've seen it subjected to all sorts of criticism but nothing as ridiculous as the blatant lies suggested by Mr. Ron Leeds.

To think that FM could be anything but a vehicle of good. It's absurd to think that reading FM or any sci-fi-horror literature has anything to do with juvenile crime. I've been reading FM for almost 8 years and the only effect it's had on me has been positive, especially academically. I'm an "B" average student and my class rank is number 88 out of a class of 729. Although I admit these facts are not astounding, they are certainly not below level. I accredit FM for increasing my vocabulary and increasing my interest in science. I'm sure FM has had similar results on monster fans all over the country.



WINNER WAYNE LEE (15)

As for horror movies being responsible for creating homicidal maniacs, Mr. Leeds left out one important fact before drawing his conclusion. It is true that horror movies contain a certain amount of violence but only when necessary and when pertaining to the story as opposed to weekly police and detective serials in which the heroes average about 5 killings per episode, thus glorifying violence in the eyes of youngsters. Just the same I'd bet Mr. Leeds doesn't restrict Robbie from watching S.W.A.T. or Starsky & Hutch on television. It's really ironic, and pathetic in its own way.

Well, it's almost time for the *Star Trek* reruns to come on TV so I'd better end up here. As Mr. Spock would say, "Live Long and Prosper."

—Wayne Lee



This Cyclopean Centaur is the centaur of attraction in *THE GOLDEN VOYAGE OF SINBAD*, one of the best of the olden tales about the intrepid young adventurer.

via magic carpet to SINBAD'S AMAZING ADVENTURES

by Paul McGuire

RIDDLE:
When is a sin good?
Answer:
When it's a Sinbad.
Riddle:
What is Sinbad's favorite expression to his father?
Answer:
"It's in the Bag, Dad."
Great gliding carpets!
Forsooth, flying horses!
Hidden fortresses & fabulous treasures!
Captive princes & kidnapped princesses!
Outlaw bands & flashing scimitars!
Fire-breathing dragons & web-snaring giant spiders!
Jovial genies & evil wizards!
In short—

swords & swordcery

All these magical elements & more were famil-

iar to the movie theater audiences in the days when the Arabian Nights films flourished. The desert adventures, usually B features, were based on several classics hallowed by time.

The first movie to be inspired by the tales of Scheherazade was the famous silent Douglas Fairbanks epic *THE THIEF OF BAGDAD*. I cannot imagine the impact on 1924 audiences since the picture remains one of the most amazing made. Despite moments where one could see clouds thru the flying horses, the special effects, like the sets, were not only excellent but lavish. For example, when warriors appear in smoke from the ground one can see dozens materialize each time the miracle is staged.

Yet the most memorable aspect of *THIEF* is Fairbanks' flamboyant performance. I consider his acting much finer here than in *THE MARK OF ZORRO*. Only 2 men would ever equal him and one of them was his son. (The other was, of course, the great Errol Flynn.)

In 1940 the classic of the subgenre appeared



Sword in mouth, Sabu is about to have a sortie with a sporty Spider about twice his size in **THIEF OF BAGDAD** Number 2.



A Big Port for Donald O'Connor in **THE WONDERS OF ALADDIN**.

in the theaters. It was also titled **THE THIEF OF BAGDAD**. The story was different, more complex & poetic and generally better. The effects were also more impressive. Admittedly, the addition of both sound & color played a part. It was marvelous on all counts, one of the finest films ever made, worthy of inclusion in a 10 Best American list.

16-year-old Sabu was star & hero and gave his finest performance in the title role as a free, slightly dishonest, spirited adventurer. The movie opens with blond, handsome John Justin, unrecognized as the rightful king and blinded by magic, arriving in Bagdad. The mongrel dog by his side is Sabu, transformed by the same spell. The story which follows (first half in flashback) is one of epic romance & stunning fantasy.

Involved are mechanical horses that soar thru the air, automated idols which kill, magic jewels, a flying carpet, a lost mystic race, a silver crossbow and far more. Rex Ingram, an excellent black actor who rarely had good roles (his finest being **GREEN PASTURES** and the Bogart film **SAHARA**), here gives the best performance of the many genres & djinns to follow. He would play the part again in **A THOUSAND AND ONE NIGHTS**.

Visually **THIEF** may very well be the most impressive movie ever made anywhere.* The film is fast-paced adventure filled with a splendid sense of wonder & excellent dialog. This beautiful movie fully ranks with that other film fantasy, **THE WIZARD OF OZ**.

In 2 years Sabu was back in the same territory. **ARABIAN NIGHTS** also starred the other 3 persons now identified with this type of movie: Jon Hall, Maria Montez & Turhan Bey. Minus Sahu, they were back in Bagdad for **ALI BABA & THE 40 THIEVES**.

In 1957 Sabu filmed a third movie in this category which used his name in the title. It was minor but entertaining.

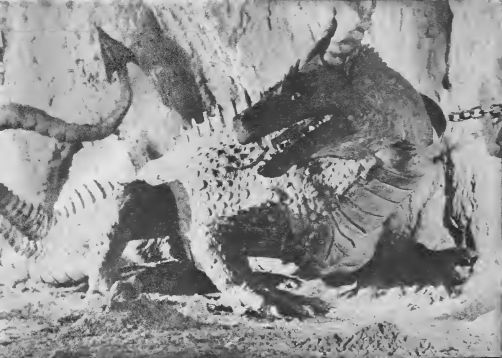
After the two Hall & Co. films the formula was set. It would be copied to beyond the point of cliché. Altho originally a thief assisted royalty, the 2 roles became combined. The rightful ruler would be forced by circumstances to also be a thief. But there were still a few class & original movies to follow.

In 1944 **KISMET** (retitled **ORIENTAL DREAM**) has all the flavor of the Arabian Nights but no fantasy. This movie is an enchanting romance. Ronald Colman is superb as a smooth-talking conman who works wonders with his far-fetched schemes. Like Fairbanks in **THIEF**, he impersonates a prince. Not only does he also marry into royalty but his daughter becomes Queen.

Marlene Dietrich (who in 1936 had starred in a desert romance **GARDEN OF ALLAH**) is excellent as the hored wife of the evil Vizier and Colman's lover. Her otherworldly beauty was displayed along with her exotic dancing ability.

A very exceptional film came next, **SINBAD**

*This article was written before 1958 PMES



There's one thing for sure: time's never drag on in a SINBAD epic, especially if it's "Harryhausen's 7th Voyage"!

THE SAILOR. Sinbad had been played as a comedy character by Shemp Howard in *Arabian Nights* but this time it was all adventure with Douglas Fairbanks Jr. in the lead. Fairbanks was one of only a handful of actors to master the swashbuckling film. Like his father & later Bert Lancaster, Fairbanks used many acrobatic stunts to liven the action. As an actor he goes thru a wide variety of moods with believability & flare. I feel Sinbad was his finest role.

Maureen O'Hara was at her best in the type of role she played better than anyone else. Anthony Quinn played a thoroughly rotten but sophisticated villain and it was the best role he had been given up to that point in his career. But the true prince of evil in the movie was portrayed superbly by Walter Slezak.

Slezak played the standard comic relief sidekick to the hero while an unseen wizard stays one step ahead of them. Midway thru the movie in an eerie scene when a raven circles Slezak's head shouting the villain's name, the jolly man's eyes start to glow and he reveals himself as the mysterious wizard.

This atmospheric movie was really different and, in effect, sword & sorcery. It concerned an exotic 3-way search & chase for the fabled treasure of a lost kingdom. Fairbanks switches



Abu (Sabu) says "Boo!" in Spacklike ear of Genil Rex Ingraham in second (Conrad Veidt) version of **THE THIEF OF BAGDAD.**



There is not a kernel of truth to the rumor that Sabu called this scene "Finger-lickin' good."

allegiances often and is usually impersonating a prodigal prince of the legendary isle. But when the treasure is found and greed begets treachery, Sinbad ends up defending the ruined kingdom by battling a whole mob of pirates with sleek blade & Greek fire.

In this 1947 spectacular, Sinbad escapes once by tricking Quinn with a magic art. The skull must have been hereditary since Dale Robertson as *THE SON OF SINBAD* does even more magic when captured by Vincent Price.

A so-so movie, *THIEF OF DAMASCUS*, used the name Sinbad as well as Aladdin & Ali Baba for its characters.

Sinbad next appeared in a remarkable Ray Harryhausen movie. This was the first film since Fairbanks' swashbuckler to break out of the standard formula. It shattered it. *THE 7th VOYAGE OF SINBAD* was without question the best Arabian Nights of the 50s. The famous 3-dimensional animation included a roc, a cyclops, a dragon and one of the most famous special effects ever done—the classic sword battle between Kerwin Matthews & a skeleton.

CAPTAIN SINBAD with former Zorro Guy Williams tried to repeat the success in vain. In

1963 it had little competition.

In 1974 Harryhausen did a second Sinbad film, *THE GOLDEN VOYAGE OF SINBAD*. Again it had excellent special effects, highlighted by a battle with a cyclops-centaur, but this time the story was weak. It was called a sequel but was actually no more connected to Ray's earlier film than any other Sinbad movie. The third film is recent history.

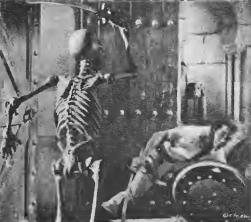
At least 2 Japanese films borrowed the name. *THE LOST WORLD OF SINBAD* was a good action fantasy with comedy & satire added. This is the only Sinbad movie where the hero does not gain a wife.

Maureen O'Hara was in a more traditional Arabian Nights film in 1950, *BAGDAD*. It was the first of over a dozen & a half which would come out that decade. The quality steadily dropped and most are very forgettable. The chief interest now is who showed up in the casts.

Vincent Price, Rock Hudson & Tony Curtis made 2 films each, Piper (*CARRIE*) Laurie did 3. Others to work the Bagdad circuit were Jackie Gleason, Lucille Ball, Gypsy Rose Lee, James (*THE THING*) Arness, Raymond (*GODZILLA*) Burr, Gloria Grahame, Sebastian



Ray Harryhausen's Cyclopean Centaur in *THE GOLDEN VOYAGE OF SINBAD*, fighting another Mythical Creature.



The Wizardry of Ray Harryhausen in the Sensational Skeleton Sword Fight that has become a Classic since it first clashed upon the screen in **THE 7th VOYAGE OF SINBAD**.

Cabot, Hugh (**ROCKETSHIP X-M**) O'Brian & Victor (**ONE MILLION B.C.**) Mature.

As the standards dropped the comedy element increased. Near the end comics were outnumbering the heroes & villains. In the 60s comedy finally took over completely.

The next all-out comedy was over 20 years later and featured Mr. Magoo. Dick Shawn was a lazy genie in **THE WIZARD OF BAGDAD** and Donald O'Connor played Aladdin in a children's movie, **THE WONDERS OF ALADDIN**. Even the Bowery Boys got in the act.

THE BRASS BOTTLE brought the theme into the present when Tony Randall found the title object contained a genie played by Burl Ives. Altho Randall insisted that he wanted no help, Ives vastly complicated his life with well-intended magic. Barbara Eden played Randall's girl friend in this film. The very similar TV series **I DREAM OF JEANNIE** promoted her to the genie role.

In 1961 the third version of **THE THIEF OF**



SINBAD GETS THE BIRD

BAGDAD was released. It combined & altered elements of the first two and tossed in an ineffectual wizard. This film was more swash-buckler than the 40s' version but had enough magic, wonder & special effects for any fantasy. The new questor was played by Steve Reeves, famous for 2 Hercules movies. Altho not in the class of the first 2 THIEFS it is a fine fun movie.

The opposite was true of the last adventure entry in the 60s, SWORD OF ALI BABA, a remake of ALI BABA & THE 40 THIEVES, a poor film. It used a great deal of footage from the original in order to cut costs. All other aspects were similarly cheap. I mention this bad movie because on that sad note the Arabian Nights sub-genre seems to have ceased to exist.

I "spoke" too soon. After I wrote this but before final typing, it was announced that Omar Sharif will star in a television version of THE THIEF OF BAGDAD. Does this news, along with the success of the Sinbad series, mean a return of the wonder & magic of Shahrayad to the cinema? We can only hope.

The Casts

Adventure of Hajji Baba (1954)

John Derek, Amanda Blake

Aladdin and His Lamp (1952)

Patricia Medina

(Aladdin finds a lamp and this film makes us regret it)

Ali Baba & the 40 Thieves (1944)

Maria Montez, Jon Hall, Turhan Bey

Ali Baba Goes to Town (1937)

Eddie Cantor, Tony Martin, John Carradine

Arabian Nights (1942)

Jon Hall, Maria Montez, Sabu, Turhan Bey,

Shemp Howard

Babes in Bagdad (1952)

Paulette Goddard, Gypsy Rose Lee,

Sebastian Cabot

Bagdad (1949)

Maureen O'Hara, Vincent Price

The Brass Bottle (1964)

Tony Randall, Burl Ives, Barbara Eden

Bowery to Bagdad (1955)

Leo Gorcey, Huntz Hall

Captain Sinbad (1963)

Guy Williams

The Desert Hawk (1950)

Yvonne de Carlo, Richard Greene, Rock

Hudson (Borderline entry is worth watching to prove that good actors need good material)

The Golden Blade (1953)

Rock Hudson, Piper Laurie

(Thin story where Hudson looks uncomfortable in funny clothes.)

The Golden Voyage of Sinbad (1974)

John Phillip Law, Caroline Munro. Animation by Ray Harryhausen

Kismet (Oriental Dream) (1944)

Ronald Colman, Marlene Dietrich

Kismet (1955)



Hawkward Moment for CAPTAIN SINBAD.



A Zomboid Ghoul, incapable of feeling pain (but inflicting plenty), sings its theme song, "My Old Flame", to try to tame Patrick Wayne in SINBAD & THE EYE OF THE TIGER.



All is not gold that glitters, even in **THE GOLDEN VOYAGE OF SINBAD**, as the 6-armed menace Kali stares at Sinbad before slicing away at him & one of his helpers like they were a loaf of bread. Scarcely a case of loaf at first sight!

Howard Keel, Ann Blyth
The Magic Carpet (1951)
 Lucille Ball, John Agar, Patricia Medina, Raymond Burr
Magic Voyage of Sinbad (Sadko) (1952)
1001 Arabian Nights (1959)
 (Voices of) Jim Backus, Kathryn Grant, Hans Conried
The Prince Who Was a Thief (1951)
 Tony Curtis, Piper Laurie, Everett Sloane (Curtis has more energy than most)
Sabu & the Magic Ring (1957)
 (Sabu is entertaining at times)
The 7th Voyage of Sinbad (1958)
 Kerwin Mathews, Kathryn Grant, Richard Eyer. Ray Harryhausen's special fx.
Sinbad & the Eye of the Tiger (1977)
 Pat Wayne, Jane Seymour . . . and the animagic of Ray Harryhausen.
Sinbad the Sailor (1947)
 Douglas Fairbanks Jr., Maureen O'Hara, Anthony Quinn, Walter Slezak
Siren of Bagdad (1953)
 Paul Henreid, Patricia Medina, Hans Conried (Comedy-adventure is neither funny or exciting but tries to make up for it by being stupid.)
Son of Ali Baba (1952)
 Tony Curtis, Piper Laurie, Susan Cabot, Hugh O'Brian (Not very imaginative but some good action & entertainment.)

Son of Sinbad (1955)
 Dale Robertson, Sally Forrest, Vincent Price
Sword of Ali Baba (1965)
 (Frank Puglia, playing the same role as he did in the original version, should have quit when he was ahead.)
Thief of Bagdad (1924)
 Douglas Fairbanks Sr., Sojin (Silent classic. Fire-breathing dragon, undersea spider, tree-men, winged horse, flying carpet, magic powder, cloak of invisibility . . .)
Thief of Bagdad (1940)
 Sabu, Conrad Veidt, John Justin, Rex Ingram ("Wind! Wind—!")
Thief of Bagdad (1961)
 Steve Reeve, Georgia Moll
Thief of Damascus (1952)
 Paul Henreid, Lon Chaney Jr., Elena Verdugo
A Thousand and One Nights (1945)
 Cornel Wilde, Rex Ingram
 Wilde seems to be enjoying himself. Not a bad film at all.)
Veils of Bagdad (1953)
 Victor Mature, Virginia Field, James Arness (No classic, but one of the better movies listed.)
The Wizard of Bagdad (1960)
 Dick Shawn, Diane Baker
The Wonders of Aladdin (1961)
 Donald O'Connor

FULL COLOR MONSTER KITS! DETAILED BACKGROUND-6" TALL



FRANKENSTEIN

From parts of dead bodies he was placed together and animated by electricity! The horrible unborn thing turned on its creator to vow vengeance toward all mankind!
#24179/\$1.95



WOLFMAN

Whenever the full moon is on the rise this beast-man stalks his human prey. If you hear his tortured howling then you are sure to become his next victim! There is no escape!
#24180/\$1.95



CREATURE FROM THE BLACK LAGOON

Here he comes swimming your way, heaven forbid! The gillman! He is a throwback to the days before humans walked on the land.
#24181/\$1.95



DR. JEKYLL

This brilliant scientist was driven by his passion for knowledge to probe into the depths of the human soul. What he discovered there was a horror exceeding his most bizarre nightmares!
#24182/\$1.95



MR. HYDE

The kindly Dr. Jekyll's other self, Mr. Hyde roamed the low places of the evening seeking pleasure. Let no one stand in his way. The creature is not above an act of murder or anything!
#24183/\$1.95



DRACULA

The infamous Count! Lures you hypnotically into his dungeon. Once there, he will attempt to fill his insatiable blood lust! But there can be no end to his nocturnal wanderings!
#24184/\$1.95

HORROR MOVIE FILMBOOKS



THE HORROR FILM
A review and history of horror cinema. A gallery of photos (400) from classics like "The Cabinet of Dr. Caligari" to modern genre such as "The Exorcist." 112 pages.
Hardcover #21159/\$4.00



PLEASURES OF FEAR
220 page cross-section of international horror cinema. From European adult comic may to American suspenseful. Tied in Britain but pictures tell one tale.
Hardcover #21176/\$3.95



VINCENT PRICE
9" x 6" 263 page biography of Vincent Price one of the masters of the modern horror film. Details his life on and off screen. Includes his TV, radio credits.
Hardcover #21165/\$5.95



FRANKENSTEIN LEGEND
9" x 6" 372 pages and photos tell the legend of Frankenstein from Mary Shelley's novel to the Raitch movie and beyond. A complete history, books, comics.
Hardcover #21054/\$9.95



M IS FOR MONSTER
A pocket-sized book of ghastly monster pages. An example is from da vampire. It's! Give up! By blood vessel, of course. Many jokes are included.
Softcover #2109/\$1.00



THE HORROR MOVIES
160 page, 11" x 6" movie treasury. Besides the chapters on Creature and Frankenstein you will find a "Ladies' section" Photos are in black and white and color.
Hardcover #21164/\$5.95



SOLO OUT
A film book with over 200 photos, drawings and posters which takes you behind the scenes of the Science Fiction and Fantasy Genre.
Softcover #21136/\$4.95



MONSTER WHO'S WHO
From A to Z, all the blood curdling things from TV, film, legend, literature and comics. They're here, examined in this 112 page photo in color and line.
Hardcover #21183/\$4.95



ANNOTATED DRACULA
Illustrated with over 120 photos drawings and engravings. The original text by Dean Stoker with historical footnotes. 362 pages, 6 1/2" x 11". A must!
Softcover #21222/\$5.95



MONSTER MOVIE GAME
Play the monster movie game! A 5 1/2" x 8 1/2" 64 page book of fun-filled facts about monsters and the men who made monsters. Test your trivia expertise here.
Softcover #21181/\$2.00



ILLUSTRATED DRACULA
Dean Stoker. Illustrated. Dracula. Illustrated with over 100 photographs and stills plus notes, information and facts about the Dracula legend. 112 pages.
Softcover #21185/\$6.95



A-Z: KINGDOM KONG
This 9 1/2" x 6 1/2" 96 page book contains all the information and special information concerning the great ape. Included are over 100 photos, posters, etc.
Softcover #21184/\$4.95



MONSTERS & MOVIES
Here is a dazzling history of the horror movie. Check out all the photos of famous monsters. A lot 160 pages! Run photos!
Softcover #21073/\$2.95



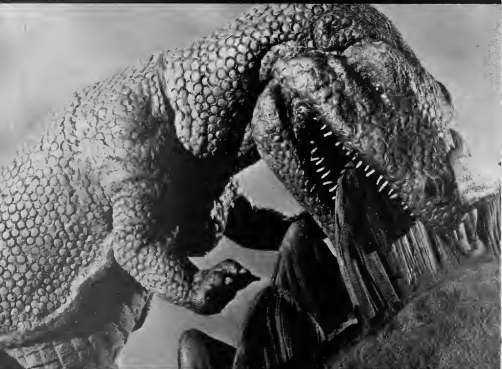
VAMPIRES
This is a great book for all students of vampire and the living dead. Included in this 122 page volume are facts about famous vampires of history and legend.
Softcover #21081/\$2.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

RARE TREATS!

no waiting: neatos now

BECAUSE, due to circumstances beyond our control, you've had to wait since issue #138 for another selection of Eye-Popping Pictures too good to keep on ice till they fit in a feature, we're giving you an extra nice big collection of RARE TREATS this time!



Tyrannosaurus Rex wrecks a few teeth on the spiny back of a stegosaurus in **THE ANIMAL WORLD**, 1955, wherein Willis O'Brien & Ray Harryhausen combined their animation skills to create realistic prehistoric thrills.



A Tole with a Sting in Its Tail is the Zelazny Story of a Survival Run of the Future in a Past World War 3 America of Mutated Monstrosities: *DAMNATION ALLEY*.



BEAUTY & The Beasts: Barbra Carrera travels in the Beast Circles in *THE ISLAND OF DR. MOREAU*, keeping company (left to right) with such Humanimals as Hyenomon, Bearmon, Lionmon, Tigermon & Boarman.



If you saw the Double Thrill Bill I DRINK YOUR BLOOD/I EAT YOUR SKIN, then you'll remember this Block Zambie.



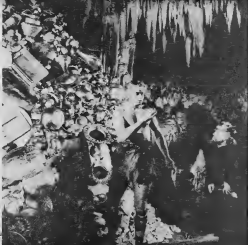
"So Horrifying You Need a Blindfold to See It!"—SCREAM BLOODY MURDER.



What Makes Logan Run? Nightmare Monsters like this... in the TV series based on the brainchild of William F. Nolon & George Clayton Johnson.



Oops, this simian humanoid looks like a refugee from the Planet of the Apes. He provides some of the menace in a segment of TV's Logan's Run directed by Alex Singer.



SIEGFRIED—like Sinbad, Tarzan, Frankenstein—never dies but keeps making comeback after comeback. Here's a scene from his most recent, made in Germany, where he claims a prize from the treasure trove of the Gnome King whose life he has spared.



Just to make sure you're Awake & Paying Attention, we insert this Portrait of a Star Villain: **DARTH VADER** of STAR WARS.



One of the Giant Frankenstein Monsters at Japan fights a Monster Octopus in **WAR OF THE GARGANTUAS**.

END

CHARACTER ACTOR DIES

Bruno VeSota is gone

by don glut

HE GRAPPLED with GIANT LEECHES, saw stars when the STAR CREATURES attacked, ambled for his life as a Mummy shambled after him, and even was in danger of getting stung by a WASP WOMAN during his 35 year acting career.

He shared screen thrills with such fellow players in films of fantasy & horror as immortals Vincent Price & Lon Chaney Jr., leading lady Allision (THE 50 FOOT WOMAN) Hayes.

He performed under the guidance of such notable directors as Roger Corman & Curtis Harrington...

Bruno VeSota.

a name to conjure with

A name like that seems to have been designed for horror, science fiction & fantasy films and Bruno VeSota certainly was associated with an impressive number of them, either before or behind the camera. He was a big man physically, his normal weight in the vicinity of 250 pounds, his size somehow complementing his first name. Yet unlike equally menacing names as Boris Karloff & Bela Lugosi, Bruno's was not adopted for his professional career.

The actor was born Bruno William VeSota on 25 March 1922 in Chicago.

Bruno's first professional work was on Chi-

cago television. Between 1941 & 1952 he both produced & directed over 2000 live TV shows! and acted in more than 200 of them. One of his acting performances was the old man with the "pale blue" eye who is killed by the narrator of *The Tell-tale Heart*. This happened to be the first television adaptation of Edgar Allan Poe's classic short story about a murderer who is haunted into confessing his crime by the beating of his victim's heart.

hand of horror

With live local drama on the wane in Chicago, Bruno moved to Hollywood, where he became associated with movie producer John Parker who was about to make a horror picture called *DEMENTIA*. Credited only as producer & actor, Bruno actually wrote & directed much of this film. *DEMENTIA* was a year in production because of the scarcity of funds; it was finished in 1953 and released 3 years later. Bruno played a character called the Rich Man in the picture. The story was an eerie one overlapping fantasy with reality. A girl discovers a severed human hand in a drawer. Later the Rich Man meets her at a bar, lures her to his penthouse apartment and makes advances toward her. She retaliates by shoving him off the roof and later, in a dream-like scene, severing his hand.



This startling sight is a stellar alien seen by Bruno VeSota in **THE INVASION OF THE STAR CREATURES**.

baited breath

BAIT (Columbia, 1954) was an unusual film featuring VeSota; the story was narrated by Satan himself. That same year Bruno was introduced by Jonathan Haze to producer/director Roger Corman. Corman was impressed with Bruno, both as an actor & a person, and hired him to appear in a total of 15 of his productions, including:

THE UNDEAD (1957), with Bruno VeSota as an innkeeper who literally loses his head to a bloodthirsty witch (played by Allison Hayes)...

WAR OF THE SATELLITES (1958), where-in he played a Russian dignitary while an alien attempted to sabotage a space station...

A BUCKET OF BLOOD (1959), with Bruno as a connoisseur of fine art who happens to admire the bizarre sculpture of a beatnik artist (played by Dick Miller), who actually achieves his masterpieces by covering corpses with clay...

ATTACK OF THE GIANT LEECHES (1959), with VeSota forcing his unfaithful wife (played by Yvette Vickers) and her lover at gunpoint into the tenacious clutches of the man-sized leeches living in an obscure Florida swamp...

THE WASP WOMAN, with Bruno as a comical night watchman slain by a *were-wasp*, a female horror created when a woman seeks to rejuvenate herself with wasp enzymes...

And **THE HAUNTED PALACE** (1963), with Bruno as a bartender in this H.P. Lovecraft story of a reincarnated warlock and a village of monstrous mutants. Starring in this Corman classic were Price & Chaney.

night tidings

Apart from his Corman films, Bruno VeSota continued to work in horror, SF & fantasy pictures. **THE BRAIN EATERS** (AIP 1959), about slug-monsters from the Earth's core



A monstrous mutant (Lon Chaney Jr.) haunted Bruno's nightmares in the Lovecraftian film **THE HAUNTED PALACE** (1963).

which emerge above ground to control the minds of the surface dwellers, was directed by Bruno, who did not actually appear in the film himself. He also directed *INVASION OF THE STAR CREATURES* (AIP 1962), in which beautiful alien women try to conquer our world with the help of some menacing plant monsters. In this picture Bruno made a cameo appearance.

Bruno played a Satanist in *THE DEVIL'S HAND*, a Crown-International picture that was shot in 1958 but not released until 1962.

Because he needed the money, Bruno was working as a makeup man in Curtis Harrington's *NIGHT TIDE* (AIP 1963). Surprising to Bruno, Harrington was actually one of his fans and asked him to appear in this atmospheric story of a girl who claims to be a member of a lost race of sea creatures. The director assured Bruno that his appearance would not be in the line of "extra" work but an actual *cameo*, surely a tribute to VeSota's abilities. Unbilled, Bruno can be seen in the picture as the man who pauses on the steps of an apartment building, turns and pushes in his stomach to allow Dennis Hopper, the star of *NIGHT TIDE*, to pass.

bruno south of the border

The lesser-known moments of Bruno's career were marked by his participation in the English versions of a number of Mexican horror pictures released in the United States, oftentimes with new footage of characters explaining the plots or narration replacing the more expensive & time-consuming dubbing process. Despite the handicaps of the cut-corner creations, Bruno, always the professional, did his best.

In *CURSE OF THE STONE HAND* (1959), it was the uncredited voice of Bruno VeSota that tried to give some semblance of continuity to this story of a stone hand coming to life coupled with another version of Robert Louis Stevenson's story "The Suicide Club".

ATTACK OF THE MAYAN MUMMY (1963) was a combination of new footage and scenes from *LA MOMIA* (1957), the first in Mexico's infamous "Aztec Mummy" series. Bruno played a newspaper editor who listens to a professor's account of the "Mayan" mummy in the American scenes.

Bruno played a police inspector who captures the villain of *CREATURE OF THE WALKING DEAD* (1966), a picture about a professor who searches for the secret of immortality at the expense of human victims and with plenty of scenes from *LA MARCA DEL MUERTA* (*THE MARK OF DEATH*).

SHE WAS A HIPPY VAMPIRE marked VeSota's last appearance in a Jerry Warren film. The picture was actually *made by* Warren (tho it did contain a few shots from some Mexican mad doctor picture) under the title *THE WILD WORLD OF BATWOMAN* in 1966 to cash in on the "Batmania" craze sweeping the country



The Late Bruno VeSota (lost man on the right) watches tense scene on offscreen TV screen in *WAR OF THE SATELLITES* (1958).

at the time. Bruno played a businessman whose company had developed an atomic hearing aid.

golden yolks

Bruno VeSota's last 3 movies were fantasies. He was a British secret agent in *THE PERILS OF PAULINE* (Universal 1967), a spoof of the old silent movie serials. In the spy-fi spoof *A MAN CALLED DAGGER* (MGM 1967) he was a Nazi scientist. And in Walt Disney's *MILLION DOLLAR DUCK* (Buena Vista 1971) he adopted yet another foreign accent & allegiance by playing a Russian spy out to gain possession of a duck which, after exposure to atomic radiation, begins to lay eggs with golden yolks. His motion picture career began & ended with a fantasy film, with numerous contributions to the genre in between.

On 24 September 1976, Bruno VeSota suffered a fatal heart attack in Culver City, California, leaving a wife and 6 children.

Not a real *star*, Bruno never realized or expected any tribute from his fans. But tho most of his roles were small, he gave them everything he had, reaffirming the old adage about there not being such a thing as a "small part". I hope to have given Bruno at least some of the tribute he deserved, for he was certainly an actor of considerable stature, his presence enhancing many a fantastic film.

BACK ISSUES OF FAMOUS MONSTERS



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GRAVEYARD EXAMINER

**CREATURE
FEATURES**



★ ★ ★ ★ ★
FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

CRYPT-O-QUOTE

Answer the questions below. Then transfer any letters with numbers under them to the corresponding number in the box below. When all the letters are in place you will have a quote from a famous monster movie, as well as the title of that movie.

- The author of the novel *Frankenstein*: [two words] _____ y _____
— — — 11 5 — 22 14 15 16 —
- Lugosi's first name: _____
6 7 — 8
- What came from beneath the sea in a 1955 Roy Harryhausen film? _____
1 18
- James Arness starred as what outer space monster? [two words] _____
2 19 20 25 — — 32 29
- Buster Crabbe starred as what 25th century hero? [two words] _____
21 — — 26 — 31 33 — — 24
- The full title of the 1966 film was Billy the _____ vs. _____ [two words]
12 13 17 — — 4 — 9 — 23
- The name of John Richardson's character in *One Million Years B.C.*: _____
10 — — — 30
- The animator of *King Kong*: [two words] _____
3 27 — — — — — — — 28

“	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	”
	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33		

QUIZTOPHER LEE

This is a list of 10 Christopher Lee movies, in code. One set of letters has been substituted for the correct letters. When you have identified a movie use the known letters to help decode the other titles.

HKN JFNNIWSU TRNEK
EJPF E BT XFPJVRP
HKN ZVZZC
KEVSK BT HKN LPEYNFDWRNE
KBFFBF NAIFNEE
HKN ZPS OWHK HKN UBRXNS UVS
W ZBSEHNF
JVFEN BT TFPYNGEHNWS
HKN UBFUBS
HKN EYVR

FEATHERED FIENDS

Unscramble the following movies. All are films containing menacing, winged creatures, large and small.

AIHSDOHENOSFVTEVNGBYEATE
DEBHRGIT
IECWLTNAHTAG
TSEHCFSCHSNOWAAEYTRIAA
NSRUISOLDMAIESTY
NRHVTEEA
DTAAGNNTREJOHNSOASU
OMESLIYNCREBOALNI
OGIKNNKG
ORZWDFEZHQAIT
LSEOWORTOLT
NYGHSPETRNEILTFE
ANORO

SCRAMBLED AARGHS!

The last names of eight famous horror actors, with the letters in their correct order, are combined in each row of letters below. To determine the names, simply separate the letters. There are no extra letters.

1. CULSUGHOISNIG
2. CPHRAINCEEY
3. LOLREREE
4. CKAARRRLAOOFINEF

MISSING MONSTERS

Every other letter has been dropped from the titles of these monster movies. Can you still decipher the films?

1. TEROOFAKNTI
2. HGATEEOH
3. TETMLINIETERH

MONSTERS OF THE MONTH



MIKE
JAREMA



CHRIS
BALDWIN



DAVE
AYRES



JEFFREY
BALLENGER



LESLIE
COOPER



CHUCK
COLEMAN

THE PRICE IS FRIGHT

T H E R E N K E G L A O C Y N T
T O U S O F O R P I F B R I I H
H H U S T A B E H T L E Y F A E
E O E H M T G P I T Y W O E G F
H U E T R H N A N O T E F H A L
A S H A O E O Y L F E H T T M D
U E O L W M L T H A F T H F A L
N O O E R A B P E N U E E O E R
T F O S O O O O O U R R B N R O
E W L O R M E L F A Q U A R C W
O A B F E A H U V L U L N U S E
P X F T U G T E M H I A S T D H
A A O E Q I N W W O E G H E N T
L E E R N C A X A U O E E R A F
A B R R O I F L A S T S E I M O
C I T O C A M Y X I F O P R A R
E R A R E N N O N A W T I C E E
O B E T H B A G O A D L R L R T
L E H B T T L T S T E W O O C S
N H T H G I N G N O L E H T S A
C T T R E H S U F O E S U O H M

Find the 21 Vincent Price films listed horizontally, vertically, diagonally, forward, and backward in this letter maze.

- The Haunted Palace
- The Tomb of Ligeia
- The Conqueror Worm
- Cry of the Banshee
- The Oblong Box
- Scream and Scream Again
- The Raven
- The Fly
- The Bat
- House of Wax
- House of Usher
- The Mad Magician
- Theatre of Blood
- Return of the Fly
- Master of the World
- The Long Night
- Laura
- Begged
- The Web
- The Bribe
- Tales of Terror



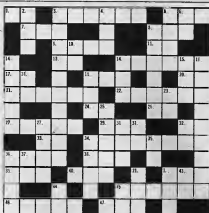
continued on next page

CROSSWEIRD PUZZLE



ACROSS:

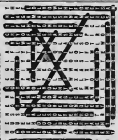
1. Forbidden Planet's Monster From the _____.
3. The vampire in Count Yorga, Vampire.
5. FM's Editor
7. What Dracula gives Count Yorga when he borrows a pint of blood.
8. The _____ Dark House
9. Jason's ship
11. The Egyptian Sun god
13. Initials of the author of Horror and Fantasy in the Movies.
14. Producer of The Cat People.
17. _____ Came From Outer Space.
19. Dolores Del _____
20. The first James Bond film, Dr. _____.
21. The Saint who slew the dragon.
22. Director of A Trip to the Moon.
24. Initials of a gothic soap opera.
26. _____ and behold.
27. The character played by Victor Mature in One Million Years B.C.
29. A monstrosity drug
32. The Spy Who Loved _____
33. Initials of a Robert Wise of movie
34. Director of The Cat People.
36. Star _____
38. _____ Solo.
39. So _____.
40. First _____ in the Moon.
42. _____ and the Pendulum.
45. Michael Rennie's spaceman.
46. Mighty Joe _____
47. _____ Wrey.



DOWN:

2. _____, Monster, Die.
3. Val Guest's The _____ Experiment.
4. Kong's studio
5. What the Blob would be if Godzilla stepped on it.
6. Juvenile delinquent.
8. Author of 1984.
10. Initials of a famous animator.
12. _____ of the Living Dead.
14. Captain Nemo in Mysterious Island.
15. _____ Million Years B.C.
16. The vampire film directed by F.W. Murnau.
18. Initials of the American inventor of the movies.
19. Masque of the _____ Death.
23. The mythological girl turned into a calf.
25. Edward ven _____
28. Red Planet _____
30. The Hideous _____ Demon.
31. The Cabinet of _____ Caligari.
32. A mythological lost continent.
34. A film about giant ants.
35. Another any.
36. Fey _____
37. The Nicholson/Arkoff studio
41. Al (David) Hedison's role in a 1956 sf movie.
42. Producer of The Wer of the Worlds.
43. _____ Came From Beneath the Sea.
44. Initials of the director of The Thing.
45. _____ rloff.

THE PRICE IS RIGHT



MISSING MONSTERS

1. THE GOD OF FRANKENTEN
2. THE GIANT FROM MOUNT
3. THE GIANT FROM MOUNT
4. THE GIANT FROM MOUNT

SCRAMBLED ALPHABET

1. G. H. R. E. N. T. S. (G. H. R. E. N. T. S.)
2. G. H. R. E. N. T. S. (G. H. R. E. N. T. S.)
3. G. H. R. E. N. T. S. (G. H. R. E. N. T. S.)
4. G. H. R. E. N. T. S. (G. H. R. E. N. T. S.)



CRYPTO-QUOTE

CROSSWEIRD PUZZLE

THE SPARKS OF THE GARDEN

FEATHERED FRIENDS

QUIZPHEN LEE

THE SPARKS OF THE GARDEN

FEATHERED FRIENDS

QUIZPHEN LEE

UNBELIEVABLE HOME MOVIES! HEART-THROBBING-200' REELS!

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This shaker is really an unbelievable story. Will you be able to withstand the terror... that screams from the grave! The skeletons are rising up from their coffins! They want the power... Power to rule! Will our mortal friends escape their murky clutches? You've got to see it to believe it! 8:45 Super and one hour... 42225/35.95

BRIDE OF FRANKENSTEIN



Elia Linchester and (year-tearful merrish) Gorb Karloff are the incredible stormy actors in this very famous horror flick. Frightening and humorous, with the right touches of both whimsy and the Gothic macabre. You'll enjoy this follow up to the original "Frankenstein." Super +
—Black and White
Order word: #2224/\$9.50

THE MUMMY'S TOMB



We are not in Transylvania but rather in the mystical land of Egypt. Here is where the bandaged deadlings out... Send and burial for who knows how long? But is the Mummy actually dead—as it be in fact—breathing through those bandages? Come a bit closer and see for yourself! G&W is regular from \$229/\$395

FRANKENSTEIN MUST BE DESTROYED



Are you ready for this one? It's all new and all too frightening! The most horrifying "Frankenstein" movie ever filmed! See the most fiendish monster ever conceived! You can view this film in the privacy of your own home...and scream to your heart's content. Super and regular 8 film on Black and White. Order #2234/39 95

DR. X



This drug movie was one of the most claustrophobic of the major horror films of the early 1930's. With its great visual style, this film stresses shadowy effects, sharp and angular images. Don't end up in this weird Dr.'s laboratory... You might never get out! Be sure to order Super or regular 8 Wides. **Black & White \$27.92/\$8.55**

MONSTER THAT CHALLENGED THE WORLD



Would you believe a grim
mold of vaguely lecherous
like appearance? Moving
back of the barbers of the
see for almost of years
... he family surfaces for
a brother—and some food
... Here after than human
blood: Then it's the U.S.
Navy to the actual line
you any doubt of the outcome?
A Black & White Film.
Super 8 reg. # 9224/59 95

THE SPIDER



It must not you to live!
You will be amazed at the
size of this beast! It's
hard to fight back against
fifty tons of ugly—creep-
ing black horror! An en-
tire brigade faces its
best to stop the spider.
Action galore! A Black and
White fantasy-film-fiasco.
Don't waste time in order-
ing Super or regular Sam-
son film. Save it. 22/26/83

THE GIANT BEHEMOTH



Nothing so frightful has
ever been seen! He is the
two hundred foot hominid
from the Earth's begin-
nings... Bouncing the human
race with its hell fire...
Crushing everything that
is in its shadowy path.
This is surely one angry
creature! Be sure to spec-
ify either Super or reg-
ular 8 in Black and White
theatre—order #2777/SB

GODZILLA V.S. THE THING



Who dares to do battle against a 500 foot radioactive, fire-breathing, green Giant? Only the Hulk! That war of the giants is one—not to be missed. The series of the world see it... try to stop it... and are destroyed in their meager effort! A real hair-raising thriller! Stick & Move Super and regular Sam \$2275/\$9.95

FIRST SPACESHIP ON VENUS



You will be the first...
The very first Earthling
to see what is actually
happening on the second
planet from our sun! One
of man's most exciting,
most incredible film jour-
neys. Enjoy this wonderful
moment... Plan on the same
real... Preview attrac-
tional! See it in Black and
White - Super or regular \$ -
Buy it today \$22.95/\$9.95

GHIDRAH



Three beats are better than one... For this tri-headed creature, anyway. This beast is unkillable. It cannot be destroyed by any weapon or invention. Where does this monster evolve from? A soaring nuclear Searing into your home in a Black and White movie. Either Super or regular Rambo. Order yours today and specify #2281/98.50

BATTLES OF GHIDRAH



The tree-headed beast comes face to face to face ... with Godzilla, Rodan and Mothra! They are called upon to defend their home planet from the fire-breathing lizards from beyond the Stratosphere. Action-packed scenes! Don't miss this fantasy movie! Great! Super on regular from Black and White. Order now! 82282/39.95

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How would you like to be marooned in outer space? This is the movie side of *Twelve Days* (a space wreck) and its passengers. A true science fiction film for everybody! Choose from: Saper or regular \$ Color film #22062/\$19.95 (a) a Black and White version in Saper or regular \$ #22061/\$9.95. Both are

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TO YOUR FRIENDS AND FAMILY.
START YOUR OWN HOME-MOVIE
THEATER! WARREN PUBLISHING DOES
IT ALL FOR YOU! SO ORDER TODAY!

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THE VICTIM HORROR KIT: She is trapped! Who wants to harm this poor girl? You decide...and build her. No glue needed. Order yours now! #24120/\$4.75

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